Hiv

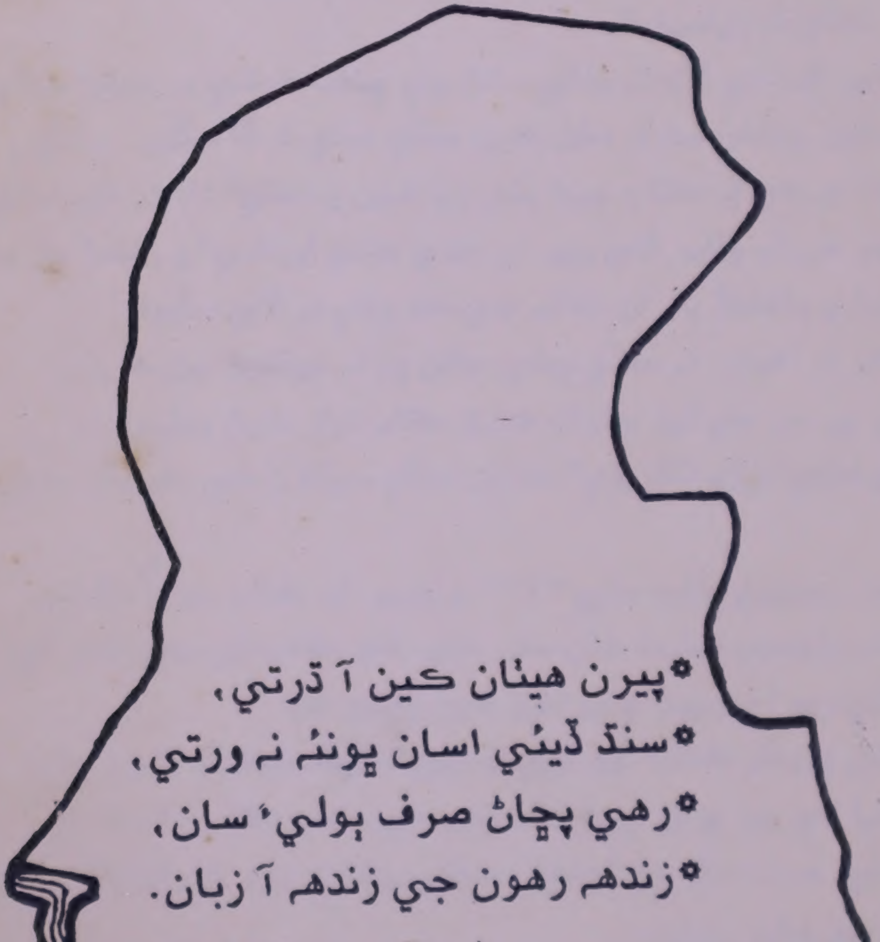
ڏهن ڏينهن اندر سنڌي سکو

- پوپٽي هيرانندائي

H-3 (75)

ڏهن ڏينهن

اَندر سنڌي سکو



پوپٽي رامچند هيرانندائي

ليکڪا طرفان ٻه اکر

سنڌي ٻارن جي تعليم، سنڌي ماسترن جي حالت، سنڌي جاتيءَ جي سنسڪرتيءَ کي محفوظ رکڻ جا اُپاوَ ۽ سنڌي ٻوليءَ ۽ ساهت جو وڪاس ۽ ترقي، اهي سڀ ڳالهيون اڳيان رکي اسان سالن جا سال دورا ڪيا. اُجين، انڌور ۽ ڀوپال، سورت ۽ بروچ، دهلي، الور ۽ ناگپور، پونو، اُديپور ۽ احمدآباد، بنگلور، لکنو ۽ ڪانپور، اجمير، آڏيپور ۽ جئپور ڪٿي نه وياسين؟

شهر شهر گهمندي ڏٺم ته سنڌي سکڻ جي چاهنا هوندي به ڪيترا سنڌي ٻار اسڪول ۾ بندوبست نه هئڻ ڪري سنڌي سکي نه ٿا سگهن. سنڌي سکڻ لاءِ جيڪي به ڪتاب ڇپيا پئي ويا انهن ۾ سنڌيءَ ذريعي ئي سنڌي سکڻ جو طريقو ٻڌايو ٿئي ويو. ان ڪري هندي ايراضيءَ ۾ رهندڙ ٻار يا ڪانوينٽ ۾ پڙهندڙ ٻار ان ڪتاب جي مدد وٺي نه ٿئي سگهيا.

مان ماهر نه آهيان. نه سنڌي ٻولي ڄاڻڻ ۾، نه سيکارڻ جي طريقي ڄاڻڻ ۾. پر من جي تيز جذبات ڪارڻ ڪتاب تيار ڪرڻ ويٺيس. ان ڪتاب ۾ هندي توڙي انگريزيءَ ذريعي سنڌي سيکارڻ جي ڪوشش ڪيل آهي.

ڪتاب جو پهريون ڇاپو مارچ ١٩٧٧ ۾ ڇپيو. ان ڪتاب جو اُدگهاٽن دادا جشن پنهنجن مبارڪ هٿن سان ڪيو. اهو ڪتاب ٽن مهنن اندر ئي خالص ٿي ويو ! پهريون ڇاپو مون خود ڇپايو هو.

ڪتاب جي زوردار تقاضا ٿيڻ لڳي ته مون اسٽيٽ بئنڪ آف انڊيا جي سنڌي سڀا کي ٻيو ڇاپو ڇپڻ لاءِ عرض ڪيو. هنن ڪتاب مان هندي ڪڍي ڇڏي. صرف انگريزيءَ ذريعي سنڌي سيکارڻ وارو طريقو قائم رکي ١٩٨٢ ۾ ٻيو ڇاپو ڇپايو.

ان بعد راجستان سنڌي اڪادميءَ ان ڪتاب جو ٽيون ڇاپو ڇپايو. هنن وري انگريزيءَ وارو طريقو ڪڍي صرف هندي طريقو قائم رکي ١٩٨٣ ۾ ڪتاب ڇپايو.

(New method of learning it)

Sindhi Alphabet सिन्धी वर्णमाला الف بي

We write Sindhi from right to left.

हम सिन्धी दायें से बांए लेकर लिखते हैं

ا ب ٻ ڀ پ

ت ٿ ٽ ٺ

ث ٽ

ح ج خ ڄ ڃ

چ ڇ جھ

ھ

د ڊ ذ ڌ ڏ

ڍ

ک گ ڳ ڱ گھ

ف ق

ڪ ڦ

س ش

ط ظ

ص ض

ع غ

ر ز ڙ

و ي ڻ ل ه

م

اهي سڀ ڇاپا خلاص ٿي ويا. لوڪ سُر وارن پوءِ ڪتاب جو چوٿون ڇاپو ڇپايو. اهو بہ خلاص ٿي وڃڻ ڪري اُنن هينئر هيءُ پنجون ڇاپو ڇپايو آهي. هنن پهرين ڇاپي وانگر هندي ۽ انگريزيءَ ٻنهي قائم رکي ٻنهي ٻولين دواران سنڌي سکڻ جا طريقا قائم رکيا آهن.

"لوڪ سر" سنستا جو هن نموني وارو ڪتاب ڇپائڻ هڪ نهايت ئي ساراهہ جوڳو ڪم آهي پنهنجي ٻوليءَ نہ ڄاڻڻ هڪ قسم جو گناهہ آهي. پنهنجن ابن ڏاڏن جو ورثو ڦٽو ڪرڻ ڳڻ ڪيئن ٿو ٿي سگهي ؟

مونکي اميد ئي نہ بلڪ پڪ آهي تہ هرهڪ سنڌي ٻچو ڪتاب جي مدد وٺي سنڌي سکندو ۽ ماءُ جي ڪکِ ڏنيء ڪندو.

پوپٽي رامچند هيرانندائي

١٩٩٠.٨.١٤

ا

The first letter pronounced as A is written as ا and is called Alifu.

पहले अक्षर का उच्चारण अ है. वह ا की तरह लिखा जाता है.

ب

The other letter is ب Ba. It forms nine more letters with dots changing with it.

Bha भ	Pa प	Ba ब	Ba ब
ڀ	پ	ٻ	ب
Tha थ	Ta ट	Ta ठ	Na न
ٿ	ٽ	ٺ	ن
	Sa स	Ta त	
	ث	ت	

Note:— Thus you can find that this script consists of only lines and dots. अब आप पहचान गए होंगे कि सिन्धी वर्णमाला में सिर्फ लकीरें और बिंदुएं हैं।

آن	اوْن	اؤ	او	ايء	اي	اوُ	اُ	اِي	اِ	آ	أ
An	oon	ou	o.	Ai	Ae	oo	u	ee	i	Aa	A
आं	ऊँ	औ	ओ	ऐ	ए	ऊ	उ	ई	इ	आ	अ

بَ با بِ بِي بُ بوُ بي بئي بو بؤ بوْن بان

دَ دا دِ دِي دُ دوُ دي دئي دو دؤ دوْن دان

مَ ما مِ مِي مُ موُ مي مئي مو مؤ موْن مان

رَ را رِ رِي رُ روُ ري رئي رو رؤ روْن ران

جَ جا جِ جِي جُ جوُ جي جئي جو جؤ جوْن جان

صَ صا صِ صِي صُ صوُ صي صئي صو صؤ صوْن صان

ٺَ ٺا ٺِ ٺِي ٺُ ٺوُ ٺي ٺئي ٺو ٺؤ ٺوْن ٺان

Note— There are no अं अः Vowels of Hindi in Sindhi. Instead we use اوْن and آن as in the following words :—

توْن   مان   روْن روْن

جوْن   اهان   لڏون

موْن   پهان   ڏوْن (پڻ)

For अः we have got the sign ه and when we use half न in the middle of the word, we pronounce like that e. g. چنڊ — نِنڊ

ح

We are learning now another letter and with the help of dots we are forming Six more letters from it.

अब हम एक ऐसा अक्षर सीखते हैं जिस में बिन्दुओं की सहायता से छे और वह एक यानी कुल मिलाकर सात अक्षर सीखेंगे.

Ch छ	Ch च	J ज	N ञ	Kh ख़	Ja ज	ह H
ڇ	ڃ	ڄ	ڃ	خ	ج	ح

ڇ

In Sindhi we have got another letter which pronounces in the same way as ح. It is ھ ह Ha. When it combines with ج we get another letter جھ Jha झ.

सिन्धी में 'ह' का उचारण करने वाला एक दूसरा भी अक्षर है जो है ھ. जब वह ج से मिलता है तब हमें جھ झ अक्षर मिलता है.

Now we are applying the Vowels ا ِ to the above letters. अब हम ऊपर लिखे गये अक्षरों से ا ِ की मात्राएँ लगाते हैं.

حَ حا – جَ جا – خَ خا – ڃَ ڃا – ڄَ ڄا – ڃَ ڃا – ڇَ ڇا.

Words शब्द لفظ

चाचा Uncle	چاچا	हज Piligrimage to Maka	حَجَ	Cutlet	چاپ
चाट	چاٽ				
	ٻاڄ		ڇَڄ	दुकान Shop or stamp	ڇاپ
बरात marriage procession	جَڃَ	A sindhi clan	جَتَ	जाट A Punjabi clan	جاٽ
पांच Five	پَنجَ	मुकुट Crown	ڇَٽَ	Pitch darkness	ٻاٽ
छे Six	ڇھَ	अनपढ़ Uneducated	ڄَٽَ		

آ أ

Now let us learn two vowels.

अब हम मात्राएं सीखते हैं ।

Aa आ A अ

آ أ (اَ)

बा Ba با بَ ब B

पा Pa پا پَ प P

Words शब्द لفظ

बाबा	Grand father or father	بابا	اَٹھ	eight	आठ
नाना	Grand father	نانا	پَت	floor	जमीन
टाटा	Name of an Indian Industrialist	ٹاٹا	بَت	Porridge	भात
भाभा	Name of an Indian Scientist	بابا	بَت	Bard	चारण
			نَت	nose-ring	
			نَت	Smart	नट
ना	No	نَہ	اَن	grain	अन्न
बा	Two	بَہ	بَن	forest	बन
नहीं तो	Otherwise	نَ تَ	پَن	leaves	पत्ते

पान	Beatle leaf	پان
तान	Tune	تان
पाप	Sin	پاپ
टाप	Sound of Hoofs	ٹاپ
पापा	Papa	پاپا
पत्ता	leaves	پتّا
पट्टा	Belts	پٹّا
आटा	Flour	اَٹّا

د

We are learning one more letter. अब हम एक और अक्षर सीखते है. د and with the help of dots we are forming some more letters. बिंदुओं की सहायता से उस में से और पांच अक्षर बनाते है. द da ढ dha ध dha ज za ड da ड da

ڎ ڍ ڏ ذ ڊ ڈ

دِ دی دا دَ

ڎی ڎِ ڎا ڎَ

Now we can sing:— अब हम गा भी सकते है.

..... آ - دا - آ - دا - آ - دا — اَ - دِ - دِ - دِ

..... آ - دا - آ - دا - آ - دا — اَ - دِ - دِ - دِ

and can write the following words और ये शब्द लिख सकते है.

दादा Grand father ڎاڎا	दादी मा grand mother ڎاڎی
दादा elder brother دادا	बड़ी बहन elder sister دادی
गुरूर Vanity پڈ پڈ	ठंड Cold تَذ
मूढ लड़की A dull girl ڎڎ	बुरा Bad بَد
Pa...Dha پ ڈ	डांट Scolding د ب
झींगुर ? ڎڈ	बदबू Bad smell ڎپ

दोहा Couplet پد | पिण्ड body پِند | नीन्द sleep نِند

बधीची Mythological name ڎ ڎیچی | मैदान The Plains پَت پت

जिपि Zip ذِپ

ee	i
ई	इ
اِي	اِ

Let us learn two more Vowels. अब हम दो और मात्राएं सीखते हैं.

اَ آ اِ اِي

بَ با بِ بِي

جَ جا جِ جِي

Now with these **four** Vowels and 18 letters we can read and write many letters. अब इन चार मात्राओं तथा १८ अक्षरों की सहाय्यता में हम बहुत से शब्द लिख-पढ़ सकते हैं.

टिक्की	Cutlet	چاپ	छिति	Roof	ڇت
झींगुरु					
दुकान	Shop	ٻاب	दीवार	Wall	ڀت
छत्री	Umbrella	ڇٽي	बत्ती	Lamp	بتي
छड़ी	Harscope	ڇڙي	पती	Husband	پتي
पत्ता पत्ता	every leaf	پن پن	चाची	Aunty	چاچي
भिन्न	different	ڀن ڀن	भाभी	Brother's wife	ڀاڀي
जात पात	Caste	ڄات پات	हानी	loss	ڇٽي
अन्दर झाका	peeped	جھاتي پاتي	अनपढ़	uneducated woman	ڄٽي

मछली का अन्डा fish egg آني

नानी Grand mother . ناني

چاچ باچ آني پاتي ٻيبي ڇڇي

بات ٽات ڀت ٽمت ڇٽي اٽي

جھٽ پٽ پٽ ڀٽ ڇٽي ڄٽي

ڪ

Let us proceed to learn some more letters अब आईए कुछ और अक्षर सीखें.

घ Gha	ङ. Ga	Ga ग़	ग Ga	ख Kha
گھ	ڱ	ڳ	گ	ک

If we apply the Vowels to these letters we'll get, जो मात्राएँ सीख ली हैं वे इन अक्षरों से लगाएगें तो ये अक्षर पाएँगे:—

کَ کا کِ کِي کُ کُو

گَ گا گِ گِي گُ گُو

ڳِتِّي	کِٽِي	کِکِي	ڄَڳِ	ڳَڱَ
گھِٽِي	کُٽِي	نَڳِي	ڏَڳِ	ٻَڳَ

Sentences جُملا

झांचल करना छोड़ो	Don't Irritate	(١) کِٽِ پِٽِ ڇڏِ
गाड़ी चली गई	The train has departed	(٢) گاڏِي ڇُٽِي
गांठ बांध दो	Tie the knot	(٣) ڳَنڍِ ٻَڌُ
खाट साफ़ कर	Dust the cot	(٤) کَٽَ ڇَنڊِ
पीठ सहला दो	Scratch my back	(٥) پُٺِي کَنُ

oo	u
ऊ	उ
اوُ	اُ

In this lesson we are learning two more Vowels इस पाठ में हम दो और मात्राएं सीखते हैं । اوُ اُ उ ऊ u and oo.

اوُ	اُ	اِي	اِ	آ	اَ
ٻوُ	ٻُ	ٻِي	ٻِ	ٻا	ٻَ
ڄوُ	ڄُ	ڄِي	ڄِ	ڄا	ڄَ
ڏوُ	ڏُ	ڏِي	ڏِ	ڏا	ڏَ

We can read and write small sentences now अब हम छोटी छोटी पक्तीयां भी पढ़ लिख सकते हैं ।

चाची आज आजा Aunty come today چاچِي اَڄ اَچُ

दादा ऊंट को बांध दो Grandpa, Tie the Camel ڏاڏا، اُٺ ٻَڌُ

भाभी आ नृत्य दिखा Bhabhi, Come and dance ڀاڀِي اَچُ نَچُ

दादी जल्दी उठ Dadi, get up quickly دادِي جَھٽ پَٽ اُٿُ

दादा, इधर ठहर Dada, wait here دادا ھِتِ ٻيھُ.

اُٿُ	اُٺُ	اُٻُ	चुप हो जा Be silent چُپُ	होंठ Lip چَپُ	होंठ Lips چَپَ
ڄُڄُ	ڄُڃُ	ڄُڃُ	दान Charity دانُ	नान Nan نانُ	पान Beetle leaf پانُ
اُڄُ	جُسُ	ھُٿُ	दही Curd ڏُڌُ	डोल Shake ڏُڌُ	हड्डी bone ھَڏُ

Lesson IX नवां पाठ سَبقُ نائون

Part I पहला भाग پاڱو پهريون

Here are some more letters. अब कुछ और अक्षर सीखते हैं।

ڦ Ph फ	ف F फ़
ڦَلُ fruit	فلم Film or movie
ڦُوُلُ flower	فِي fee
ڦڻي Comb	فانوس Street lamp

——

ظ Z ज़	ط T त
ظالم Cruel	طوطو Parrot
نظر Sight	خَطُ Letter
وعظ Lecture	عَطُرُ Scent or Perfume
نظام System	لُطُفُ Pleasure

——

ڙ D ड़	ز Z ज़	ر R र

Skylark چڪور	Wall ديوار
Night رات	Season رُتِ
Work of golden thread زَري	
Upper Storey ماڙي	Chain زنجير
	Melon گدرُو
	freshness تازگي
	Pleasure مزو

ق Ka क	ڪ Ka क
قَلَمُ Pen	ڪُتو dog
قُلفُ lock	ڪَکُ Straw
نقشو Map	ڪَنُ ear
نقاد critic	نَڪُ Nose
قيمت Price	بَدَڪُ Duck
قافيو Rhyme	ڪُنڊ Corner

——

ش Sh श	س Sa स
شيشي bottle	سَسُ Mother in law
شيخ Bar	گُسُ Way
شادي Marriage	کيسو Pocket
مُشڪِل Difficult	سِيٽي whistle
شُوروو Gravy	سٺ Sixty
شيشو Glass	سَتُ Seven

——

غ Gh ग़	ع a अ
باغُ Garden	عينڪ Glasses
غريب Poor	عيب fault
غُورابُ Steamer	عاج Ivory
غِلمُ Carpet or غاليچو	عمدو Nice

Lesson VIII आठवा पाठ سَبَقُ اٺون

Aan आं	Oon ऊं	ou औ	o ओ	oe ऐ	e ए
آن	اوُن	اؤ	او	ائي	اي

Why don't we proceed to learn the remaining vowels?
अब आगे बढकर क्यों न शेष मात्राएँ सीख लें ?

گي گئہ گو گؤ گوُن گان
ٻي ٻئہ ٻو ٻؤ ٻوُن ٻان
دي دئہ دو دؤ دوُن دان
جي جئہ جو جؤ جوُن جا

Together with former Six vowels, we can write:–
पहले सीखी हुई मात्राओं के साथ लिखें तो —

اَ آ اِ اِي اُ اوُ اي ائہ او اؤ اوُن آن
لَ لا لِ لِي لُ لوُ لي لئہ لو لؤ لوُن لان
ڏَ ڏا ڏِ ڏِي ڏُ ڏوُ ڏي ڏئہ ڏو ڏؤ ڏوُن ڏان
ڪَ ڪا ڪِ ڪِي ڪُ ڪوُ ڪي ڪئہ ڪو ڪؤ ڪوُن ڪان

اي او اوُن آن اؤ ائہ
هيٺ چوٿو ٿوُن مان اؤکو ٻيهڻ
ڏي ٽوپو جهوُن بالدي ٻڏؤ هيڏ
ڪي اولو اڇوُن چالدِي ڇؤ اهڙُ

Now we are learning the remaing letters

अब हम वर्णमाला के शेष अक्षर सीखते हैं.

A अ L ल V व U य N ण

ع ل و ي ڻ

H ह M म

ه م

(١) مائي آئي	Salt لوڻ
(1) The Woman came औरत आई	A kind of Salty leafy-vegetable لوڻڪ
(٢) ماء ماني کاءِ	
(2) Mother come, eat your meals मां खाना खा	
(٣) ڀاءُ تازو ميوو کاءِ	Sweet thick Chappati (A particularly Sindhi variety) لولو
(3) Brother, eat fresh fruits भैया फल खा	
(٤) لَڪُڙ جَهل	
(4) hold this stick लाठी पकड़	
(٥) وَلِ وَڻَ کي ڀاڪُرِ پائي ٿي	Stick لَٺ
(5) The creeper embraces the tree लता वृक्ष को लपटती है	
(٦) مَسُ جي شيشي هارجي پيئي آهي	Physically handicapped boy لولو
(6) The ink pot has fallen. स्याही की शीशी गिर गई है.	Child ٻالڪ
(٧) مهمان جو آءُ ڀاءُ ڪجي.	Time وقت
(7) We Must greet our guest हमें मेहमान की आवभगति करनी चाहिए	
(٨) ميلي ٿي وڃين ـ تو؟	Slope لاه
(8) Are you going to the fair? आप मेले में जाते हैं?	

Part II भाग दूसरा ڀاڱو ٻيون

ض		ص	
ضِدُ	Obstination	صَندوُق	Box
ضعيف	Weak	صوُف	Apple
مظبوط	Strong	تصوير	Picture
ضرورت	necessity	حِرصُ	temptation

There are nice fruits in the garden باغ ۾ عُمدا ڦل آهن (١)

The wheel is turning round ڦيٿو ڦِري ٿو (٢)

Phatu is a tall boy ڦتوُ ڊگهو ڇوڪرو آهي (٣)

See the parrot طوطو ڏِسُ (۴)

You are obstinate توُنَ ضِدي آهين (٥)

There are ornaments in the box صندوق ۾ مڻيا آهن (٦)

The Chain is broken زنجير ٽُٽي (٧)

Draupadi has come دروپدي آئي آهي (٨)

The Season of spring has gone بهار جي رُت گُذري (٩)

The Dr: has given the bottle. ڊاڪٽر شيشي ڏني (١٠)

Part I

मात्राओं का अभ्यास

او	أ	اي	آ
ٹونو	أنُ	جَسولي	کَمل
لونو	أپُ	د روٕ پدي	إندرا
کونو	أمُ	سُھٹي	جسودا
چونو	دُدُ	گاندي	گِدِڑا

اوُن	اوٗ	آن	آء
لَڈوُن	چوٗ چوٗ	مان	آء
ٹوُن	بَدِبوٗ	کان	سوٗداء
چوُن چوُن	سونوٗ	کان	لگاوٗ - لگاء
چِکوُن	کَدوٗ	ڈان - ڈان	پٹکاوٗ - پٹکاء

یوُن	ند	ئھن
ڈوڈیوُن	رامچندُ	ڈِیھنُ
باداميوُن	کَمَندُ	مینھن
لوریوُن	ھِندالو	شیِھنُ
ہِندیوُن	ھندستان	

Lesson XI ग्यारहवां पाठ سَبَقُ يارهون

Practice of Alph, Be अलिफ़ बे का अभ्यास

ا	اَمِي
ٻ	ٻَڪ
ب	بَني
پ	پَلو
ڀ	ڀولڙو
ٽ	ٽُڪُ
ت	تِڪُر
ٿ	ٿارو
ٽ	ٽولُ
ٺ	ٺَپُ
ث	ثوابُ
د	دُهِلُ
ڏ	ڏرو
ڊ	ڊيلَ
ذ	ذُڪرُ
ڍ	ڍڳو
ح	حَجامُ
ج	جَمعُ
ڄ	ڄِپُ
ڇ	مَڇُ
چ	چوُن
ڃ	ڃٽي
جھ	جھرڪي
ک	کارڪون
ڳ	ڳِل
ڱ	سِڱ
ڳ	ڳيرو
گھ	گھرُ
ڪ	ڪُتو
ق	قلمُ
س	سانُ
ش	شينهن
ع	عادَت
غ	غاليچو
ف	فانوس
ڦ	ڦِقُرَ
ط	طوطو
ظ	ظالمُ
ص	صندوُق
ض	ضعيفُ
ر	رايو
ز	زنجير
ژ	ماژي
ڙ	وَڙ
ي	ياد
و	وِل
ل	لَيڊ
ء	پيءُ
م	مَسُ
ه	شاه

Part II

मात्राओं का अभ्यास

اَ

ٻَرَسَ جَبَرَ جَبَرَ

ٻَ هَٿَنَ اَ آنَ

آ

ڪارا بادَلَ آيا

تازا ساوا ٻَنَ آهِنِ

اِ

اِني آڻِ

وِملا گيتُ يادِ ڪَرِ

اي

سيتا لِکُ

ڪِتابَ جي قيمت گَهٽِي ؟

اُ

ڏُرو اُٺُ ڏِسُ

اُما اُڄُ گُلَ ڪٽُ

اوُ

سُٺوُ چوُ ريل ڏِسُ

ڏوُڏوُ ڏاڍاَ چلا پُراڻا

اي

ليِنِ ڏينِ ۾ سيڌو رَهُ

پيٽُ، پيِنِ سان ليڪُ لِکُ

ائي

عيڪ نہ پاءِ

ميدان چراگاه پاڻيءَ هيٺ آهِنِ

او

ٻوڙيو ڏُڏُ سان کاءُ

ڪڙَ جو چوڏو لاهِ

أوْ

مؤسم سڀ ڪٿِ اَچي ٿو

سؤبِ ڪهڪي ڪٽدي ؟

اوُن

ڀُنَ ٻاهِر جوُن جيوُن ڏِنيوُن

اَچو ته ڳائيوُن ڳيوُن

آن

مان پيِنگهَ لُڏان ٿي

دِلِ ۾ ڏُکَن ٿا ڏوُنهان

(ڇ ٽ)

Crown	ڇَٽُ
Umbrella	ڇٽي
Whim	ڇَٽو
Small	ڇوٽو
Licence	ڇوٽ
Holiday	ڇُٽي

(ڪ ٽ)

Not to talk	ڪِٽي
Sindhi sweet-snack	ڪُٽي
Two-paise coin	ٽَڪو
Vaccination	ٽُڪو
Cutlet	ٽِڪي
Coat or Fort	ڪوٽ
Blouse	ڪوٽي

(م ڇ)

Moustaches	مُڇَ
Crocodile	مَڇُرُ
Hint	ميڇ
fish	مڇي
Musical sound of Anklets	ڇَمِ ڇَمِ
Mischievous village Belle	ڇميان

(پ ٽ)

Son	پُٽُ
Floor	پَٽُ
Curse	پِٽَ
Bandage	پَٽي
Belt	پَٽو
grandson	پوٽو
Stich	ٽوپو
Jump	ٽَپُ

Now we have to remember only the words for 20,30,40, 50, 60, 70, 80 and 90 prefixing ٻه or ٽي as the case may be.

۱ هڪ	۲٦ ڇويهه	۵۱ ايڪونجاهه	۷٦ ڇاهتر
۲ ٻه	۲۷ ستاويهه	۵۲ ٻاونجاهه	۷۷ ستهتر
۳ ٽي	۲۸ اَٺاويهه	۵۳ ٽيونجاهه	۷۸ اَٺهتر
۴ چار	۲۹ اُڻٽيهه	۵۴ چوونجاهه	۷۹ اُڻاسي
۵ پنج	۳۰ ٽيهه	۵۵ پنجونجاهه	۸۰ اسي
٦ ڇهه	۳۱ ايڪٽيهه	۵٦ ڇاونجاهه	۸۱ ايڪاسي
۷ ست	۳۲ ٻٽيهه	۵۷ ستونجاهه	۸۲ ٻياسي
۸ اَٺ	۳۳ ٽيٽيهه	۵۸ اَٺونجاهه	۸۳ ٽياسي
۹ نوَ	۳۴ چوٽيهه	۵۹ اُڻهٺ	۸۴ چوراسي
۱۰ ڏهه	۳۵ پنجٽيهه	٦۰ سٺ	۸۵ پنجاسي
۱۱ يارهن	۳٦ ڇٽيهه	٦۱ ايڪهٺ	۸٦ ڇهاسي
۱۲ ٻارهن	۳۷ ستٽيهه	٦۲ ٻاهٺ	۸۷ ستاسي
۱۳ تيرهن	۳۸ اَٺٽيهه	٦۳ ٽيهٺ	۸۸ اَٺاسي
۱۴ چوڏهن	۳۹ اُڻيتاليهه	٦۴ چوهٺ	۸۹ اُڻانوي
۱۵ پندرهن	۴۰ چاليهه	٦۵ پنجهٺ	۹۰ نوي
۱٦ سورهن	۴۱ ايڪيتاليهه	٦٦ ڇاهٺ	۹۱ ايڪانوي
۱۷ سترهن	۴۲ ٻائيتاليهه	٦۷ ستهٺ	۹۲ ٻيانوي
۱۸ اَرڙهن	۴۳ ٽيتاليهه	٦۸ اَٺهٺ	۹۳ ٽيانوي
۱۹ اُڻويهه	۴۴ چوئيتاليهه	٦۹ اُڻهتر	۹۴ چورانوي
۲۰ ويهه	۴۵ پنجيتاليهه	۷۰ ستر	۹۵ پنجانوي
۲۱ ايڪويهه	۴٦ ڇائيتاليهه	۷۱ ايڪهتر	۹٦ ڇهانوي
۲۲ ٻاويهه	۴۷ ستيتاليهه	۷۲ ٻاهتر	۹۷ ستانوي
۲۳ ٽيويهه	۴۸ اَٺيتاليهه	۷۳ ٽيهتر	۹۸ اَٺانوي
۲۴ چوويهه	۴۹ اُڻونجاهه	۷۴ چوهتر	۹۹ نوانوي
۲۵ پنجويهه	۵۰ پنجاهه	۷۵ پنجهتر	۱۰۰ سؤ

लेन देन	Business	لين دين
सिन्धी चपाती का एक नमूना	Sindhi Chapati from Bajar or Jowar	ڍوڍو
वलकल	Bark	ڇوڏو
लपटें	flames	ڄڀون
	Green plains	ميدان
सौतनि	Co-wife	ٻاڄَ
झूला	Swing	پينگهه

١- ڀارَت ۾ دلير ناريُون آهِن.

٢- جهانسيءَ جي راڻي دلير هُئي.

٣- ساوِتريءَ ۾ ٻه جهجهي هِمَت هُئي.

٤- لکشمي انگريزن سان لڙي ۽ ساوتري

موت سان وڙهي هئي.

٥- دروپدي ۽ ڪوشليا وِدوان ناريُون هيُون.

٦- سيتا ۽ انوسويا پولوتا جڳن مورتون هيُون.

٧- اِندرا گانڌي ٻه اَنياءَ، غريبيءَ ۽ اَڻٽاڻيءَ سان لڙي رهي
آهي.

٨- سِنڌ جي راڻي لاڏي جنگ جي ميدان ۾ لڙي هُئي.

Now we must try to read without the vowel Sign

अभी मात्राएं न देकर पढ़ते हैं ।

رام لڇمڻ ڀاءُ آهن.

ڀارت اسانجو ديش آهي.

مهنجو گهر وڏو آهي.

سيتا رام جي زال آهي.

Letter चिट्ठी خط

(۱)

پيارا پُٽ سُريش

ڪيئن آهين؟ ٺهر يو نه تون اچين؟

سيتا آئي آهي. امي ليڪ هوندي.

بابا توکي پيار ڏنا آهن. جلدي اچج.

تنهنجي ماءُ

روهڻي

(۲)

پياري مٺي امي

شوڙا سان پيرين پوڻ بعد لکان ٿو

ته مان چڱو ڀلو آهيان. تون چنتا نه ڪر.

مان ڏياريءَ تي ايندس.

نيرڻا سان

تنهنجو پُٽ

گوبند

سنو

پياري پيرڻ

منڙي ساهيڙي

پيارا دادا

پيارا ڀاءُ

وڏيڪ سڪ

پيار ڏج

Lesson XVII १७ पाठ سبق ۱۷

काल Tense زمان

(a) Present Tense वर्तमान काल زمان حال

पुलिंग Masculine جنس مذکر	स्त्रीलिंग Feminine جنس مونث
مان ڳايان ٿو	مان ڳايان ٿي
I Sing	
آسين ڳايون ٿا	آسين ڳايون ٿيون
We Sing	
تون ڳائين ٿو	تون ڳائين ٿي
You Sing	
توهين ڳايو ٿا	توهين ڳايو ٿيون
You Sing	
هو ڳائي ٿو	هوء ڳائي ٿي
She or he Sings	
اهي ڳائين ٿا	اهي ڳائين ٿيون
They Sing	

(b) Past Tense भूत काल زمان ماضي

Same as In Feminine

مون ڳايو
اسان ڳايو
تو ڳايو
توهان ڳايو
هن ڳايو
انهن ڳايو

١) ماءُ چوي مُنهِنجا مِٺڙا لال
ماڻين جواني جيئين سؤ سال
٢) پيٽُ چوي منهنجا مِٺڙا ياءُ
شل نہ لڳيئي ڪوسو واءُ
٣) ياءُ چوي تو ڏِنو مؤن پيار
توُن بہ ڏِسندين سَدا بهار
٤) زال چوي لَڳي سُرهي عمر
موتُ مِلؤڪ مُنهنجا مير
٥) گهوٽ چوي تُنهنجي اَکِ ۾ ماڪي
مُنهنجو سَندو بہ پرِيندو اِها ساکي
٦) بارَ کي ڏِٺو ماتا جو داڻو
سُرَ ۾ ڳائي ٿي ماءُ اوراڻو
٧) مُنهنجي گهرَ ۾ آهي شادي
لاڏا ڳائي ٿي سينا دادي

Marriage Songs لاڏا (2) May you Enjoy life ماڻين جواني (١)

May you be away from any trouble ڪوسو واءُ نہ لڳيئي (٢)

May you be alway happy سدا بهار ڏسندين (٣)

My Lord (my ruler) مُنهنجا مير (٤)

He will Second it ساکي پريندو (٥)

A particular Sindhi Song Sung to the child اوراڻو (٦) suffering from small-pox.

Infinitives

(۱) کائڻُ खाना To eat مان اَنبُ کان ٿي

I eat a mango मैं आम खाती हूं

(۲) پيئڻُ पीना To drink اَسين شربتُ پيئون ٿا

We drink Sharbat हम शरबत पीतें हैं

(۳) سُمهڻُ सोना To sleep تون بستري تي سمهين ٿي

You are sleeping on bed. तू बिस्तर पर सोती है।

(۴) جاڳڻُ يا اُٿڻُ To get up اوهين جاڳو ٿا

to be awake जागना

You are waking up तुम जागते हो

(۵) وِهڻُ बैठना To sit هو ڪُرسيءَ تي وِهي ٿي

She sits on the chair. वह कुरसी पर बैठती है

(٦) اُٿڻُ يا بيهڻُ खड़ा होना To stand اُهي ميز تي بيهن ٿا

They are standing on the table वे मेज़ पर खड़े हैं

(۷) پڙهڻُ To study or to learn مهتاڻيءَ ڪتابُ پڙهيو

(finished reading) or to read पढ़ना

Mahtani read the book (Past Tense)

(۸) لِکڻُ लिखना To write اسان گيتُ لکيو

We wrote the song.

(۹) اڀياس ڪرڻ अभ्यास करना گيتا جو اڀياس ڪرڻ گهرجي

We should study Geeta. To study

(۱۰) اَچڻُ आना To come اندرا گانڌي بمبئي ايندي

Indira Gandhi will come to Bombay.

زمان مستقبل — भविष्य काल — (c) Future Tense

مان ڳائيندس	مان ڳائينديس
اَسين ڳائينديوسين	اَسين ڳائينداسين
تون ڳائيندينءَ	تون ڳائيندين
توهان ڳائينديون	توهين ڳائيندا
هوءَ ڳائيندي	هو ڳائيندو
اُهي ڳائينديون	اُهي ڳائيندا

दिनों के नाम Days ڏينهن

Kamla, come inside the house. ڪِملا گهر اَندَرِ اَچُ

Sohan, you go outside سوهَن ! تون ٻاهرِ وَڃُ

Keep the fruits on the table. ميز تي ميوو رَکُ

Today is Sunday اَج آرتوار آهي

Yesterday was Saturday. ڪالهه ڇنڇرُ هو.

Tomorrow is Monday سڀاڻي سومُرُ آهي.

Day after tomorrow is Tuesday. پرينهن مَنگلُ ٿيندو.

Two days after tomorrow will be Wednesday ٽرينهن ٻُڌر هوندو.

we'll do the Pooja (Satya Narayan's Katha) on Thursday. وسپت ڏينهن ڪَٿا ڪبي.

جُمع ٿيندو ته هوءَ پيڪي ايندي

On Friday she will come to her mother's place.

(۱۱) وڃڻ To go जाना مهنجو مامو اِسپين ويندو

(۱۲) صفا ڪرڻ يا صاف ڪرڻ To clean साफ़ करना

هوءَ ڏياريءَ تي گهر صاف ڪندي

She'll clean her House on Diwali.

(۱۳) اُگهڻ To clean نڪ اُگهه

Clean your Nose. नाक साफ़ कर

(۱۴) وڍڻ To cut काटना اَنبُ وڍِ تہ کائون

Cut the mango, so that we can eat it.

(۱۵) ڳالهائڻ बात करना To talk هُنَ ويدن جي سکيا تي ڳالهايو

She spoke on the teachings of vedas.

(۱٦) ٻڌائڻ कहना या सुनाना To tell آکاڻي ٻڌاءِ

Tell the story.

Mother's sister's son	ماساٽ
Father's sister's son	ڦُڦاٽُ
Father's brother's son	سؤٽُ
Mother's mother	ناني
Father's mother	ڏاڏي
Elder Sister	دادي
Elder Brother	دادا
Sister-In-law (Husband's sister)	نِڻانَ
Sister–in–law (Brother's wife)	ڀاڄائي
Brother's daughter	ڀائٽي
Sister's daughter	ڀاڻيجي
Husband's brother's daughter	ڏيروٽِ
Mother's Sister's daughter	ماساٽِ
Father's Sister's daughter	ڦُڦاٽِ
Father's Brother's daughter	سؤٽِ
Husband's mother or Wife's mother	سَسُ
Husband's Father or Wife's Father	سهرو

सम्बन्ध Relationship

مٽي مائٽي

هوءَ منهنجي ڌيءَ آهي.
مان هُن جي ماءُ آهيان.
هيءَ منهنجي ڏوهٽي آهي.

ڏِسُ مُنهنجو پوٽو ڪهڙو نہ سُهڻو آهي؟
ڏاڏي لئي ويو آهي.
مُنهنجو سهرو بہ اُهڙو ئي هو.

منهنجي نڻان ولايت ويئي آهي.

منهنجي ڀَاڄائي هِتي ئي رهندي آهي.

منهنجو ماسَڙُ ڪالهہ گُذاري وِيو.

Mother ماءُ
daughter ڌيءَ
Father پيءُ
Son پُٽُ
Brother ڀاءُ
Sister ڀيڻُ
Mother's sister ماسي
Father's sister پُڦي
Mother's sister's husbund ماسَڙُ
Father's sister's husband پُڦَڙُ

چيرن جا نالا

تازيون ڀاڄيون

ٽماٽا	Tomatoes
ٻٽاٽا	Potatoes
ڀينڊيون	Ladies fingers
گجرون	Carrots
ٽوريون	Ridge Gourd
ٿوم	Garlic
پالڪ	Spinach
گل گوبي	Caull-flower
ٻن گوبي	Cabbage
سوئا	
چوڪا	Sour-Spinach
واڱڻ	Brinjal
ڌاڻن جا ٻن / ڪوٿمير	Coriander leaves
ڪچالو	Yam
سورڻ	
ڀينو	Pumpkin
گوگڙو	Turnip
بصر	Onlon

تازا ميوا

انب	Mangoes
صوف	Apples
ڪيلا	Bannana
گدرا	Melon
ڇانهين يا هنداڻو	Water-melon
چيڪون	Chikoo
ڪمند	Sugar Cane
ڏاڙهون	Pomegranate
انگور ڊاک	Grapes
تازي ڪتل	Dates
ڪشمش	Grapes without seeds
سردو	white melon
تازيون باداميون	Fresh Almonds
تازا اکروٽ	Fresh-wall-nuts
پپيتو	
سيتا ڦل	
ٻير	Berries
زيتون	Olive

Parts of the body शरीर के अंग

Neck	ڳچي
Head	سسي يا متو
Hair	وار
(Parting of hair	سينڌ)
(Vermillion mark	تِلڪ)
Fore head	پيشاني للاٽ يا نرڙ
eyes	اکيون
Pupils	پتليون
Eye lashes	پنبڙيون يا چمر
Eye blows	ڀرون
ears	ڪَنَ
ear lob	پاپڙي
Nose	نڪ
Nostril	ناس
tongue	جڀ
mouth	واس
Lips	چپ
Teeth	ڏند
Palate	تارون
Throat	نڙي
Chin	کاڏي
Cheek	ڳل
Moustache	مڇ
Beard	ڏاڙهي
(Perspiration	پسينو يا ٻگهر)
(Skin	چمڙي .)

Shoulders	ڪُلها
arms	ٻانهون
hands	هٿ
fingers	آڱريون
Index finger	ڏَسٽي
Middle finger	وچين
Little figer	چيچ
Ring finger	ڀاچ
Thumb	آڱوٺو
Wrist	ڪرائي
Nails	نهن
Legs	جنگهون / ٽنگون
Thigh	سٿر
Feet	پير
Heal	ڪڙي
Ankle	مرو
Waist	چيلهه
Chest	ڇاتي
Ribs	پاسريون
Back bone	ڪرنگهو
Stmach	پيٽ
Glands	ڳلقوا
Nerves	نس يا رڳ يا نبض
Knees	گوڏا
intestine	آندا

Some more words کُجھہ وڌيڪ لفظ

Adverbs	ظرف
Here	هِتي
There	هُتي
Where-There	جِتي
Where	ڪِٿي
How	ڪيئن
This way	هيئن
When	ڪڏهين
Then	جڏهين
Then	تڏهين
Why	ڇو
Why	ڇا لاء

Five elements	پنج تتو
Air	هوا
Fire	باهه
Water	پاڻي
Earth	ڌرتي
Sky	آڪاس

Nouns	اسم
Village	ڳوٺ - ڳامڙو
City	شهر
Girl	ڇوڪري
Boy	ڇوڪرو
Man	مرد - پرش
Woman	عورت - زال
Child	بار
School	اسڪول
Place-Home	جاء - مڪان-گهر
Hospital	اسپتال
Temple	مندر - ٺڪاڻو

شُکا میوا

Almonds	بادامیون
walnuts	اَکروٹ
Appricots	زردالوٗ
Neozo	نیضا
Pistachoi-nuts	ڈوڈیون
Cashew nut	کاچا
Pistachlo	پستا

ڏ	
Frog	ڏيڏر
Grandfather	ڏاڏو
Very much or hard	ڏاڍو
Give	ڏي
He-calf of Baffalo	پاڏو
Vanity	ٻَڏِ ٻَڏِ
to be afraid of	ڏَڪَڻُ
Staircase	ڏاڪَڻِ
Witch	ڏائڻ
Here	هيڏانهن
There	هوڏانهن
When	ڪڏهين
Where	ڪيڏانهن
To swing	لُڏَڻُ
with	ڳَڏُ

ڳ	
Neck	ڳِچي
Worry	ڳِڻتي
Deliberations	ڳَرِ ڳوٺ
Eagle	ڳِجهه باز
Slow	ڳِرم
To search	ڳولَهڻُ
Woodcutter	ڳيرو ڪاٺ ڪٽو
Dove	ڳيرو
Knot	ڳَنڍ
Sugarcane pieces	ڳنڍيري
Cold	ڳَرَ
Bunch	ڳُڇو
Song	راڳُ
Shine	ٻهڪَڻ

Pure Sindhi Words نجُ سنڌي اکر

ٻ		ڄ	
Two	ٻه	Tongue	ڄڀَ
Twelve	ٻارهان	Procession	ڄَڃَ
Arm or wife	ٻانهن	Uneducated Person	ڄَٽُ
Cat	ٻلي	Musical instrument	واڄَٽُ
Boat	ٻيڙو	[To surpass	واڄَٽُ وڄائڻ]
Button	ٻيڙو	Lightening	وِڄُ
Bidi	ٻيڙي	Black-berries or Sweet	ڄمون
Second	ٻيو	Birth	ڄمڻ
Plant	ٻوٽو	Net	ڄاري
For the second time	ٻيهر	Devotional Song	ڀَڄَنُ
Close the door (don't lock it)	ٻهڪر	Shyness	لڄ
Name of a Bird	ڪَٻر		
Toe	ٻُٽ		

ڪي سَوَلا سنڌي پهاڪا

انڌن ۾ ڪاڻو راجا
انسان خطا جو گهر آهي
ٻاهران جَپَ اندر ۾ ڪَپَ
ٻار ٻاروتن ۾ پڌرو
ٻِڪين ڪي ٻه ڪَنَ آهِن
تڪڙي ڪُتيِ انڌا ڄُڻي
تِرَجي ڪُتيِ سو چوٽون کائي
تيل ترن مان ئي نڪرندو
پاڙو ابو اما آهي
پرائي ڏُهلين احمقُ نچي
پنهنجي گهر ۾ ٻلي ٻه شينهن
پاڻ نہ پالي ڏِتا پالي
جُڙيءَ ڪي جَسُ آهي
جيڏا اٺ تيڏا لوڏا
جيري لاءِ ٻڪري نہ کُهجي
جو مُڙيو سو جُڙيو
ٻہ ته ٻارنهن
پُڇنا نہ مُنجهڻا
رات پنهنجي تات
جهڙي نيت تهڙي مُراد
چَمڙي ڏِئي پر دمڙي نہ ڏِئي
دولتمند جا ڏاند ٻه ويامن
ڏَڻُ ته ڏَٽي نہ ته وِڪڻُ ڪَٽي
سيرَ مٽان سوا سيرُ
سچُ ته بيٺو نچُ
قرض ڪٽي ڪنگڻ نہ ٺاهِجن
ڪمُ لٿو ڏکُڻُ وسريو
ڪِني آگر وَڍي پَلي

سنڌي ٻوليءَ ۾ ٻٽا لفظ

داد فرياد	ڍٽ ڀٽ	رهيل کهيل
دهل دماما	ذات پات	رنگ ڍنگ
دم دلاسو	ذري پرذي	رڌي پڪي
دڙڪو داب	ذوق شوق	راند روند
دوا درمل	هوش حواس	ڇرچو گهبو
دعا سلام	هٿيار پنوهار	چور چڪور
دانهون ڪوڪون	هڪيو ٻڪيو	ڇبو ڇورو
دنگو فساد	هلت چلت	ڇورا ڪورا
ڌنڌو ڌاڙي	خون خرابي	چال چلگت
ڌوڙ ڇاڻي	خرچ پکو	چمڪ دمڪ
ڌن دولت	خط پٽ	چڱو چوکو
ڌڪا ٺاٻا	حڪيم طبيب	ڇهر ٻهر
ڌڻي سائين	حساب ڪتاب	ڇهل پهل
ڌڻي ڌوڻي	حيلو وسيلو	شادي مرادي
ڏس پتو	پٽ شٽ	شان مان
ڏڪ ڏولاوا	ياري دوستي	شان شوڪت
ڏٽو مٽو	راڄ ڀاڳ	شيل شڪار
ڏيک ويک	روڄ راڙو	شڪل شبيهه
ڏڪ ڏاڪڙا	روڄن پٽڪو	صلح سانت
ڊپ ڊاءُ	ريت رسم	سار سنڀال
ڊول ڊيل	رلٽو ملٽو	سڏو سڏوائو
ڊول ڇمڇو	رٺي کٺي	ڳاڏ ٻڌو
ڊڪ ڊوڙ	ريهي ريبي	پئسو ٻنجڙ
ڊوڙ ڊڪا	رڙهه ٻيڙهه	

ڪيرُ

جو ڪيرُ پيئي، سو ويرُ ٿئي
ڏندَ زورَ وَرَن، ڏاڍا سهڻا لڳَنِ
اکين جوتِ وڌي، ڏاڍي سوَنهن ٿئي
ڏي ڪِيرُ امان، هي پَڙهڻ وڃان.

سويل سمهڻ

سَويلَ سمهجي سَويل اٿجي
آوَلِ ڏَٺيءَ جو نالو ڳنهجي
ڪوڙُ نه چَئجي لِڄجي نه گار
شيءِ چورائي ٿِجي نه خوار
هِنَ نَصيحت تي جو هلندو
مائِٽ مِٽ ڪي سوٺي وڻندو.

بيت

پَئسو لَڳم پَٽَ تان

پَئسو لڳم پَٽَ تان
پَئسي ورِتم گاهہ
گاهہ ڏِنم ڳانءِ کي
ڳانءِ ڏِنو کِير
کِير ڏِنم امان کي
امان ڏِنو لولو
لولو ڏِنم ڪانوَ کي
ڪانوَ ڏِنو کَنڀ
کَنڀ ڏِنم راجا کي
راجا ڏِنو گهوڙو
چَڙهي گهم، چَڙهي گهم،
چَندَنَ ڦناڪو
جيئي مُنهنجو ڪاڪو
ڪاڪو ويٺو ماڙيءَ تي
لَيئيو ڪاڪي جي ڏاڙهيءَ تي

مُنهنجي اَمڙِ

مونکي ڪنهن ٿي کِير پياريو
پيار منجهان ٿي گود ويهاريو
خوشِ ٿي هَرَ هَرَ مون ڏي نِهارِيو؟
مُنهنجي اَمَڙِ...

پَنڌ ڪَندي جي ڏِڪو کاڌمِ
ڪنهن ڪٿي ٿِئي ڇاتيءَ لاتمِ؟
پيار مَنجهان ٿي ڀاڪر پاتم
مُنهنجي اَمَڙِ...

ٿِيُس جڏهين ٿِئي آءٌ بيمارُ
دوا ڪرڻ لاءِ ٿِي ٿِئي تيارُ
ننڊ ڦِٽائي رهي هوشيار
مُنهنجي اَمَڙِ...

وڏي جڏهن آءٌ وڏو ٿيندس
سِکَ سوين آءٌ توکي ڏيندس
ڪَمُ سَٽا مان سدا ڪندس
مُنهنجي اَمَڙِ...

تارَنِ ڀَري راتِ

اِڪِ هوني اِڪِ ڪولي تارا
ڏِيَنِ ٿا هِڪَ ٻِئي ڏانهن اِشارا
ڪَنِ پيا ڀڻ ڀڻ ۾ ڪا بات
ٽِمَڪِ ٽِمَڪِ تاريلي راتِ

راتِ اَنڌاري چادَرَ ڪاري
تَنهِنِ تي چِمَڪَ سِتارن واري
لَهرَ لڳائي ٿي ڪيا باتِ
ٽِمَڪِ ٽِمَڪِ تاريلي راتِ

تارَنِ ۾ چِمڪاڻ ڏِسي جو
اونداهيءَ ۾ واٽ ڏِسي سو
پرهه ڦُٽي جيسين پرڀات
ٽِمَڪِ ٽِمَڪِ تاريلي راتِ

(ڪوي ڪِشِنچند 'بيوس')

سَندُ جو ڀڳت - سِنگهہ
هيمو ڪالاڻي

انگريزن هِندستانَ مٿان ظُلمي راڄ ڪيو.

مَهاتما گانڌيءَ ديشَ کي آزاد ڪرڻ لاءِ پنهنجن ديشَ واسين کي سَڏُ ڏنو.

هزارن لَکَنِ هندواسِين اِهو سَڏُ اُنايو. ڪِنِ اَهنسا اختيار ڪئي ۽ ڪي جوانَ اِنقلابي بڻجي هَنسڪ ڪاروايون ڪرڻ لاءِ تيار ٿيا.

هيموُ ڪالاڻي سندُ جي سکرَ شهرَ ۾ رَهندو هو. هوُ اٺويهن ورهين جو جوان هو. هُنَ ٻڌو تہ سپاهين سان ڀَريل هڪ ريل گاڏي سَکَرَ مان لنگهي ٿي. اُهي سپاهي اهنساوادي آزاديءَ لاءِ لڙندڙ هندُستانين مٿان گوليون ۽ لٺيون هلائيندا. هيموُ ۽ سندس چار پنج دوست سياري جي ٿڌ ۾ جاڳي ريلوي لئين جُون فِشِ پليٽس ڪڍڻ لاءِ نِڪتا.

سَکَرَ ۾ مارشل لا هو. فوجي چاڻي طرف ڦري رهيا هُئا. اُنهن مان ڪِنِ ريلوي تي ٽارچ گهمائي.

هيموُ جا دوست وقتَ سِر ڀڄي سگهيا. پر هيموُ پڪڙجي پيو!

انگريزي آفيسَرنِ هيموءَ کي بَدني سختيون ڏيئي ڪائنس سندس دوستن جا نالا پُڇيا، پَرَ هيموءَ ڪنهنجو بہ نالو نہ ٻڌايو.

هيموءَ لاءِ ڦاسيءَ جي سزا مُقرر ٿي.

هيموءَ کان نالو پُڇيائون تہ چيائين "هُندستاني." هن کان سندس پيءُ جو نالو پُڇيائون تہ جواب ڏنائين "هندستان." هُو ڦاسيءَ جي تختي تي کِلندو مُشڪندو رهيو ۽ اِنقلاب زندہ باد جو نعرو هڻندو رهيو.

اِئين ٿي هي جوان ديش ڀڳت سوُريءَ تي چڙهيو.

سنڌ جو بهادر راجا ڏاهرسين

راجا ڏاهرسين سنڌ جو راجا هو.

سنڌس گادي جو هنڌ برهمڻ آباد هو. جنهن وقت راجا ڏاهرسين جو راڄ هو، اُن وقت سنڌ ديبل بندر کان وٺي ملتان تائين ڦهليل هئي.

ڏاهرسين جي عمر ننڍي هئي. اِن ڪري عربن سمجهيو ته هِن ننڍڙي ڇوڪري کي جيتڻ سولو ڪم آهي. مگر عربن سنڌ تي ڇهه دفعا ڪاهيو ۽ ڇهه ئي دفعا هُنن ڏاهرسين کان هارايو.

ڏاهرسين ڇوڪ اِتنا ڪَنئي جو هربار عربن کي معاف ڪري ڇڏيائين.

ڏاهرسين تلواربازي ۾ ڏاڍو هوشيار هو. وٽس ڏاهر - چڪر نالي هڪ هٿيار هو جو دشمن کي زخمي ڪري بُمرنگ جيئان واپس ڏاهرسين وٽ موٽي ايندو هو.

نيٺ عربن دغابازي تي ڀاڙيو. هُنن سنڌ جي ٻوڌين ۾ پرچار ڪيو ته جنگ ۾ رت ٿو وهي اِن ڪري اوهين اِهو پاپ جو ڪم نه ڪريو. عربن لالچي سردارن کي رشوت ڏني ۽ سنڌ جي برهمڻن کي پڻ پنسا ڏنا ته راجا کي جنگ جي ميدان ۾ وڃڻ کان ڪجھ وقت لاءِ روڪي ويهارين.

عربن ستون دفعو سنڌ تي ڪاهه ڪئي. راجا پنج ڏينهن جنگ جي ميدان تي ڪين ويو جو سندس پروهت ڪيس روڪي ويهاريو. ڇهين ڏينهن راجا يڌ لڙڻ ويو ته هو وڙهندي مارجي ويو.

ڏاهرسين جي پتني راڻي لاڏي مردانا ڪپڙا ڪري يڌ لڙڻ ويئي. جڏهين ڏٺائين ته دشمن زور آهي، تڏهين جوهر ڪري پاڻ کي ڀسم ڪيائين.

ڀارتيه ناري جو اِهو پهريون جوهر هو.

راجڪمار جئسنگهه ۽ راجڪماريون سوريه ۽ پرمل پڻ جنگ جي ميدان ۾ لڙيون. جئسنگهه وير گتي پراپت ڪئي ۽ راجڪماريون عربن وٽ قيد ٿي ويئون.

پر ٻنهي راجڪمارين چالاڪي ڪري سنڌ تي حملو ڪندڙ عرب محمد بن قاسم کي مارائي ڇڏيو ۽ پوءِ پاڻ کي به ڪٽاري هڻي ماري وڌائون.

سوامي ليلا شاهه پراچين رشين مُنين جو وارث سنت آهي. هو گيان ۽ ڪرم جو سنهڙو پڄاڻندڙ سنتُ آهي. هو اَمڙو سنتُ آهي جنهن کي ڌرم جي اَصلي تتَ جي ڄاڻ هُئي جنهن ڪري هن سنڌي ٻولي ۽ سنڌي لپيءَ کي قائم رکڻ تي زور ڏِنو ۽ چيو تہ سنڌي جاتيءَ جي وجود قائم رکڻ جي ڪوشش ڪريو.

ڦهليل آڪاش هيٺان، کُليل ميدان ۾، مِٽي ۽ پٿرن سان ڀريل ڌرتيءَ تي هو بيحد آرام سان ويهي رهندو هو.

مٽي تي اُچو کهڙو ويڙهيل ۽ ٻتَ تي اُچي کپڙي سان کُلمي تي ڳنڍ ٻڌل جهڙو ڪڙتو پيل، هيءَ رِشي سدائين سادي لباس ۾ رهندو هو. رات جو هِڪَ ڳوڻ کي هٿرٽي ۽ سَوَرِ ٻٺائي ۽ مٽي هيٺان هڪ سر کي وهاڻو ٻڻائي هو سمهندو هو. يوگ آسڻ ۾ هُنجو وشواس هو ان ڪري سيني کي چوندو هو تہ آسڻ ڪري صحت سُڌاريو. هو ڳالهائيندو تمام جهيٽو هو. سندس اُپديش جو تتَ اِهو هو تہ "جيستائين شرير تيستائين سُکَ ڏکَ، لاڀ الاڀ، گرمي سردي، مان اُپمان، سهٽو ئي پوندو آهي. ان ڪري اَسانکي جڳائي تہ ڌيرج ڌري سڀ کُجهه برداشت ڪريون ۽ پنهنجا فرض پاليندا رهُون.

سوامي ليلا شاهه جڏهين سنڌ ۾ هو تڏهين ٽنڊي محمدخان جي پر ۾ وهندڙ ڦليليءَ جي ڪناري وارن باغن ۾ ٻين سنتن سان گڏجي ويدانت تي اُپديش ڏيندو هو.

هندستان ۾ آيو تہ هوُ رمتو جوڳي بڻجي پيو. ڪڏهين آگري ۾ رهندو هو تہ ڪڏهين بمبئي، ڪڏهين گانڌيڌام ۾ تہ ڪڏهين جهوناڳڙهہ ۾. جيڏانهن بہ ويندو اُتي شالائون کولائڻ جو يتن ڪندو هو - گئوشالا، پانشالا، ناري شالا ۽ ڌرمشالا. سنت سوامي ليلا شاهه چوندو هو تہ ٻارن جي نيپاج تي گهڻو ڌيان ڏيو. سندن چرتر ٺاهڻ جي ڪوشش ڪريو. هُنن جو چرتر ٺهندو تہ اُهي ٻين ڳالهين ۾ پاڻکي پاڻيهي ٺاهيندا.

سوامي جن جي روزاني زندگي هڪ مهان پُرش جي زندگي هُئي. امبرت ويلي اُٿي ڌيان ۾ وهندو هو. پوءِ يوگ آسڻ ڪري ۽ ڪرائي ان بعد گيان پروچن ڪندو هو جنهن ۾ پنهنجن شِشَنِ کي سوال پُڇڻ لاءِ

وِدوان سنتَ ساڌوَ - واسواڻيِ

ساڌوُ واسواڻيءَ جو سچو نالو ٿانورداس ليلارام واسواڻيِ آهي. هُو وِدوان، فيلسوف ۽ سنت هو.

ذهين ۽ تيز فهم هُئڻ ڪري ايم.اي ڪلاس ۾ سڄي بمبئي يونيورسٽيءَ ۾ پهريون نمبر بيٺو. هُنَ سنسڪرت جو گهرو اَڀياس ڪيو هو. ڪن سالن لاءِ هوُ ڪراچيءَ جي ڊي.جي سنڌ ڪاليج جو پرنسيپال، ڪُجهه وقت لاهور جي ديال سنگهه ڪاليج جو پرنسيپال ۽ ڪجهه وقت پٽيالا جي مهيندر ڪاليج جو پرنسيپال ۽ ڪن سالن لاءِ ڪوُچ بهار جي وڪٽوريا ڪاليج جو پرنسيپال ٿي رهيو هو.

عُهدا ماڻيندي هوُ هروقت ائين محسوس پيو ڪندو هو ته مونکي اِلاهي سَڏ پيو ٿئي جو پيو چَويم ته سڀ ڪُجهُه ڇَڏي موُن وٽ هليو اَچُ.

هنڪي ڪلڪتي ۾ نلوداسين ڳڏيو هو؛ جنهن مَٿس روُحاني رنگ چاڙهي ڇڏيو هو.

نيٺ هوُ سڀُ ڪُجهه تياڳي هماليه جي گود ۾ هليو ويو. اُتان واپس آيو ته ڪيس فقيري لباس پهريل هو. هوُ صبوح سويل تارن جي ڇانو ۾ ۽ هوَن جي سُڳنڌِ ڀريل واتاورڻ ۾ ويدن جيِ پراچين پرارٿنا ڪندو هو.

اَستومان سَدِ گمَيَه..................

ساڌوءُ جي آواز ۾ پراچين رشين مُنين جي آواز جو پڙاڏو ٻُڌڻ ۾ ايندو هو. امبرت ويلي، هون جي پوتر سُڳنڌميه هوا ۾، ساڌوءُ جي مُک مان پراچين رشين مُنين جي سکيا ٻُڌي مَنُ اَزخود پوتر ٿي پوندو هو.

ساڌوءُ جي سکيا ۾ غَريبن کي دانُ ڪَرڻُ، بيمارَنِ جي شيوا ڪَرڻَ، پکين پسن تي ديا ڪرڻ، ڏکين سان همدرديِ ڪرڻ ۽ نامُ جَپڻَ تي زور ڏِنو ويندو هو.

نجم سنڌي نيرن جا قسم

مٺيون سيئون - ڏڌ ۾ پٽانا
ڏوڏو لسي ۾ ڏڌ مان نڪتل مکڻ
پڪوان ، دال ۾ سيرو
پوريون ۾ پٽانا
مٺيون پيمون
مالپڙا ۾ سيرو
سٽپوڙا
ميٺي ۾ سيئل ڊبلروٽي يا ماني
لولي ۾ ڏڌ

سنڌين وٽ ڦلڪي جا قسم ۽ نالا

ماني
اڦرانو
ڦلڪو
چانور جو چلو
باجهري جو ڏوڏو
ٻٽو لولو ڪنڊ سان
جوئر جو ڏوڏو
ٻٽو لولو ڳڙ سان
مصالح واري لولي
لوڻ ۽ ڪاري مرچ واري لولي
مٺي لولي
ٽڏڙي وارو مٺو لولو
مهالڪشمي واري چهڙي پوري

همتائيندو هو.

پوءِ سارو ڏينهن هوُ سماج ڪاريه ڪندو هو. ڏيتي ليتيءَ خلاف پرچار ڪندو هو.

هُو ٿورو ڳالهائيندو هو، ٿورو کائيندو هو ۽ ٿوري ننڊ ڪندو هو. سوامي ليلا شاهه جي سکيائن جو سارُ هيءُ آهي :

١. سهن شڪتي ۽ سم درشٽي ڌارڻ ڪريو.

٢. ننڍين وڏن سان پيار ڪريو.

٣. جيڪو اُديش سامهون رکو، اُن تي عمل ڪرڻ جي ڪوشش ڪريو.

۴. ڏِپَ نه ڪريو.

۵. محڪم ارادي سان ڪم ڪريو.

٦. پاڻ سان سچا ٿيو. نُڪتچيني‌ءَ ڪان اصل نه ڊڄو.

٧. ننڍا ننڍا ٿي ڪم ڪريو. عُهدي ۽ نالي پٺيان نه ڊوڙو

٨. پنهنجين ڀُلن چوڪن تي پردو نه وجهو.

٩. ٻين سان نيائ جا نيم لڳايو تنهن کان اڳ پاڻ سان اِهي نيم لڳايو.

١٠. ڏيتي ليتي وٺڻ جو مطلب آهي پرائو مال هضم ڪرڻ. ان ڪُڌي ڪم ڪرڻ کان باز اَچو.

١١. يوگ آسڻ ڪري تندرستي سڌاريو.

١٢. وقت بچائي پرڀوءَ ڪي ڌيايو.

١٣. پنهنجي جاتيءَ جي شيوا ڪريو.

١۴. سنڌي آهيو ته سنڌي پڙهو ۽ پاڙهيو.

سنڌين جا خاص طعام
(غير ويشنو)

مڇيءَ جا ڪوفتا

قيمي جا ڪوفتا

ڪوڪ پلو

ڏوڙم ميٿي ۾ سيئل مڇي

بصر ۽ مصالح ۾ سيئل گوشت

پڳل گوشت

مغز تريل

قيمي ۾ مغز

قيمي جون ٽڪيون

قيمي ۾ بيضا

مغز جا پڪوڙا

گوشت جا پڪوڙا

بصر ٽماٽي ۾ پلو سيئل

بصر ٽماٽي ۾ مڇي سيئل

جهينگا داغ ۾ رڌل

جهينگا تريل

مڇيءَ جون ٽڪيون

تئي تي مصالح پري سيڪيل پامريٽ مڇي

سنڌين جا خاص طعام
(ويشنو)

سائي ڀاڄي جنهن ۾ ڪريلي کان سواءِ سڀ ڀاڄيون ۽ چڻن جي دال پيل
پُلاءُ وڙين جو يا واڱڻن جو يا گل گوبيءَ جو اُن سان گڏ سائي ڀاڄي
بصر ٽماٽي ۾ سيئل بيهُ
ٿُوم ميٿيءَ ۾ سيئل پينڊيون پٽاٽا
سائي ڀاڄي سيئل
بِيهَ جي رس ۾ ڊبلروٽي
سنها پڪوڙا ميٿيءَ وارا
سنبوسا
پٽاٽي ٽِڪيون
بِيهه جوُن ٽڪيون
ڪچالوُ تريل
سائي توُري اَئسي
سائي توُري بصر ۽ دال سان
سائي ڀاڄي اَئسي
سائيءَ ڀاڄيءَ مان پڙي پالڪ ٿهيل
رائيءَ جي ڀاڄي (جنهن ۾ ڪريلي کان سواءِ سڀ ڀاڄيون پون)
ست - داليون
ٽدالي
ڪڙهي چانور بوندي ۽ پٽاٽي جا ٽوُڪ

آئيوتا

SINDHI ALPHABET

ا ب ٻ پ ڀ ت ٿ

ٽ ٺ ث ج ڄ جھ ڃ

چ ڇ ح خ د ڌ ڏ

ڊ ڍ ذ ر ڙ ز س

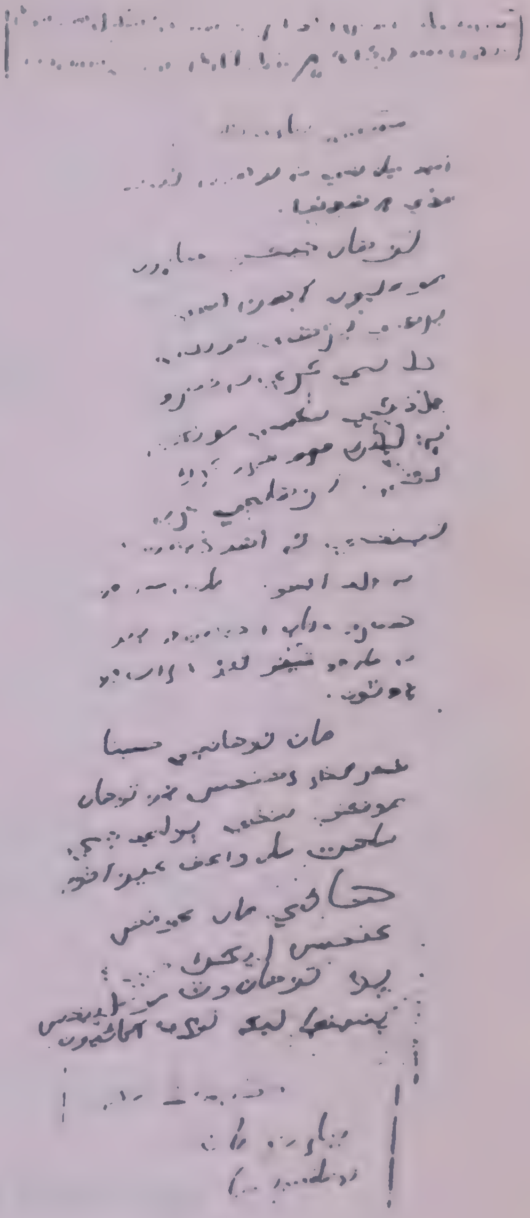
ش ص ض ط ظ ع غ

ف ڦ ق ڪ ک گ ڳ

گھ ڱ ل م ن ڻ و

ه ء ي

مَن ڪتاب جي آڪار تي سنڌي سڪيل هڪ پيڻ جون سنڌيءَ ۾ خط لکڻ جون ڪوششون



منهنجي پياريءَ "دادي"

اميد ڪيان ٿي تہ توهين ٺيڪ ۾ هوندا.
توهان جيڪي ڪتابون موڪليون آهن اُمي پڙهي پڙهندي مونجي دل ٿي ڪري تہ جيترو جلد ٿي سگهي مونکي بہ لکڻ شروع ڪرڻ کهي. توهانجي ڪرپا ٿيندي تہ اهو ڏينهن بہ جلد اَيندو. مان تہ صبوح جو هڪڙو ڪتاب ۽ ڏينهن جو پيو تہ شام جو ٽيونءَ رات جو چوٿون.
مان توهانجي هميشه شڪرگذار رهندس جو توهان مونکي سنڌي ٻولي جي ساهت سان واقف ڪيو اٿو. هاڻي مان ڪوشش ڪندس ليکڻ جيءَ پوءَ توهان وٽ موڪليندس پنهنجا ليکہ توري آڪاڻيون.
وڏيڪ سکہ

پيارن مان
توهانجي پشپا.

Sindhi Alphabet consists of lines and dots. Hence it becomes easy to learn it.

Suppose we take a Letter '—' ب ba ब which has got one dot below it. Then we give two dots and it becomes ٻ b̲a ब॒, three and it becomes پ Pa प and then four and it becomes ڀ bh भ.

Same way the dots are given upon the letter. One, two, three and four and we get ن ت ث ٿ .
When we change the place of two and three dots, we get ٽ ٺ .

In this way we learn one letter and then increase the number of dots or change the place of dots and can learn more letters.

ب	ن	
ٻ	ت	ٽ
پ	ث	ٺ
ڀ	ٿ	

Same way take the letter ح Ha ह. It is without any dot. Then we place a dot inside this letter and it becomes ج Ja ज, then we place one dot upon it and it becomes خ Kh ख़ . If we place two dots inside, it is ڄ ज॒ J̲

or ج chn ज with the changing of the place of two dots and when there are three dots inside, it is چ Ch च, four dots will make چ Chh छ and with ھ Ha ह combined with it, it becomes جھ Jh झ.

ح ج خ چ ج چ چ جھ

Same way there are

د ذ ڈ ڈ ڈ ڈ

ر ز ژ

س ش

ع غ

ص ض

ط ظ

گ گ

Sometimes we add one more line as in the case of گ and ک .

(iii) The letter ڳ is pronounced when the back portion of the tongue touches the upper lid of the mouth at the back keeping the mouth widely open with lips apart from each other.

(iv) The letter ڏ is pronounced while the tongue curves backwards touching the middle portion of the upper lid of the mouth.

(3) There is a separate symbol for every sound which occurs in Sindhi language.

(4) There are 20 letters of Sindhl script which have no equivalent letters in Devnagiri script. There are:

ف ض ظ ز ذ خ ق ط ھ ع س ص

ڙ غ ٻ ڄ ڏ ڳ ا ء

(5) When we have to transliterate from Sindhi into Hindi script, we have to add dots and lines to Hindi letters. Even then we can form only One letter for two or more Sindhi letters e. g.:-

(a) For س ص We have to use स only.

(b) For ا ء ع We have to use अ only.

(c) For ٻ ڄ ڳ ڏ We have to add a line and (It is not correct to write ڏ द॒) write ब॒ ज॒ ड॒ ग॒

(d) For ق خ ف ڙ غ We have to add a dot and write क़ ख़ फ़ ड़ ग़

(e) For ض ظ ز ذ We can only use ज

Thus we misspelt so many Sindhi words when we write Sindhi in Hindi script

Sindhi and Roman Scripts.

For two or more Sindhi letters we have to use the Same Roman letter and with that too we cannot pronounce the correct Sindhi letter.

ڻ — ن	N	ٽ — ث — ت	T
ٻ — ب	B	أ — ء — ع	A
ڦ — ف	Ph	ڏ — د — ڊ	D
ڇ — چ	Ch	ص — س — ث	S
ڍ — ڌ	Dh	ڳ — ڳ — ڱ	G
ک — ق	K	ڄ — ڃ — ج	J
ک — خ	Kh	ز - ذ — ض — ظ	Z
گھ — غ	Gh		

Vowel

(1) In Persian, there are only eight Vowel - sounds ; three short Vowels َ ِ ُ a, i, u and three long vowels ي-و-ا y, v, a and two diphthougs -(A diphthong is the union of two vowels in one compound sound. Diphthongs are also called compound vowel-sounds.

Two diphthong : (a) When a consonant movable by Zabar is followed by the long vowel و
i. e. غوْف — قول — سوْدا

(b) When a letter accompanied by the short Vowel Zer is followed by the long vowel ي
i. e. قيد — خير — سيف

(2) In Sindhi there are Ten Vowels

اَ آ اِ اِي اُ اوُ اي ايءِ او اوَ

but there are many words which end in اوْن or آن. We don't have pure Hindi vowels अं and अः in Sindhi.

(3) The letters ء- ي- و- ا are used as consonants as well as vowels. When ي-و-ا are used in the end of a word they are used as Vowels but when a word begins with them, they are consonants i. e. ياد، اکر، وزير

Sindhi and Hindi Scripts

(1) In Hindi, some letters have the same pronunciation, though they are written in a different way i. e. अ अ, झ झ, श ष, ण ण etc. In the same way there are two, three or even four letters for the same sound in Sindhi. In the past, each letter had its own distinct sound (just like the च Ch and ळ La of Marathi) but now they have lost their distinctivness and are pronounced in the same way denoting the same phonetic sound though they are written in a different way.

تارا - طوطو	त	T	ط	ت		
ڪتو - قلم	क	K	ق	ڪ		
اَٽو - عينڪ - سانو	अ	A	ع	ا	ء	
حج - هوٽي - شاه	ह	H	ه	ھ	ح	
سان - ثواب - صندوق	स	S	ص	ث	س	
زمين - ذرو - ضامن - ظالم	ज	Z	ظ	ض	ذ	ز

(2) There are four letters in Sindhi which have a peculiar phonetical sound of their own. Non Sindhies cannot pronounce them. We don't find their equivalents in Devnagri scripts. They are ٻ ڄ ڳ ڏ

(i) The letter ٻ is pronounced with emphasis on ٻ while taking breath inside, closing the lips half way on inner side.

(ii) The letter ڄ is pronounced when the front portion of the tongue touches the upper lid of the mouth near the upper lip.

of Persian and eight peculiar letters of Arabic in itself, together with Sanskrit letters. Hence some Words are of Sanskrit Origin, others of Arabic and still others are of Persian origin along with some purely Sindhi Words like ٻڄ or ڳپرو.

(8) In the early period of Sindhi literature, there were many provincial dialects distinguished chiefly by the names of the provinces or locations (North or South) where they were spoken. As Persian has got its dialect زبان دري which is spoken but not written, so in the same way Sindhi has got its dialect ڪڇي which is only spoken.

(9) In the 2nd Century of the Christian era, the Arabs extended their Conquests and invaded Sind and in the 7th Century Mahmad Bin Qasim gained a decisive Victory over Sind which threw this distant province of India under the Khalifa-rule. Hence numerous Arabic and Persian Words were introduced in Sindhi language since these conquests.

(10) There are certain marks pertaining to orthography which are called orthographical signs. These Symbols are frequently used in Persian. Sindhis used to adopt these while writing Words of Persian Origin, but now they have lost their significance except the Sign همزه. This sign supplies the place of ي and the words that end in ه.

(11) Sindhi takes liberty with words of Sanskrit origin as well as that of Arabic–Persian origin and moulds them according to its own Phonetical sounds. It interchanges Labials, Palatals, Gutturals, linguals and Dentals very

freely. It adopts prefixes and suffixes of both viz Sanskrit as well as that of Persian.

Examples: (a) Lakhshmi of Sanskrit is Lachmi and Lacchi in Sindhi and Lakhshman has become Lakhi.

(b) Yamuna, Yoguand Yogi are Jamuna, Jogu and Jogi in Sindhi but when the union of bride & bridegroom is mentioned we necessarily say Yogu

(c) We can use ايڪانڪي as well as يڪ فصلو for one act play or اروڪ as well as بيروڪ for the word incessantly.

(12) All these four scripts are phonetical.

(13) They have lines and dots.

(14) It is easier for the blind to learn these scripts.

(15) For Short hand and Typing these scripts are more convenient.

(16) Sindhi has 20 letters more than Arabic and Persian and 16 letters more than Urdu.

(17) The letters ट Ta, ड Da and Ra ड़ are written in a different way in Sindhi than the way they are written in Urdu & Arabic.

(18) We call Bengali script for Bengali language and Gujrati script for Gujrati language, Though these scripts have their origin in Devnagri script. Because now they have acquired a distinction of their own In the same way, though Sindhi script has its origin in Arabic script it has got its own distinctity phonetically as well as otherwise, hence we call it Sindhi script It is not correct to call it Arabic script.

Arabic — Persian — Urdu — Sindhi Scripts

(1) Arabic, Perslan, Urdu, Kashmiri and Sindhl languages are read and written from right to left.

(2) Arabic consits of 28 letters, Persian 32, Urdu 35 and Sindhi 52 letters.

(3) The Arabic–Persian Alphabet:—

Pronunciation		Letter	Pronuncition		Letters
Ain	عين	ع	Alif	الف	ا
Ghain	غين	غ	Be	بي	ب
Fe	في	ف	Pe	پي	پ
Kauf	قاف	ق	Te	تي	ت
Khauf	كاف	ک	Se	ثي	ث
Gauf	گاف	گ	Jeem	جيم	ج
Lam	لام	ل	Che	چي	چ
Meem	ميم	م	He	حي	ح
Noon	نوُن	ن	Khe	خي	خ
Vowve	واو	و	Daul	دال	د
He	هي	ه	Zaul	ذال	ذ
Ye	يي	ي	Re	ري	ر
			Ze	زي	ز
			Zhe		
			Seen	سين	س
			Sheen	شين	ش
			Saud	صاد	ص
			Zaud	ضاد	ض
			Toe	طوي	ط
			Zoe	ظوي	ظ

Note:— There is no Pa پ in Arabic. Instead there is La لا in Arabic.

(4) Urdu Alphabet उर्दू लिपि

ا ب پ ت ٹ ث ج چ ح خ د ڈ ذ ر ز س ش

ص ض ط ظ ع غ ف ق ک گ ل م ن ہ ي

(5) Difference between Sindhi & Urdu letters.

	Sindhi		Urdu	
भ	Bh	ڀ	بھ	(= ھ + ب)
फ	Ph	ڦ	پھ	(= ھ + پ)
थ	Tha	ٿ	تھ	(= ھ + ت)
ठ	Th	ٺ	ٹھ	(= ھ + ٹ)
झ	Jh	جھ	جھ	(= ھ + ج)
छ	Chh	ڇ	چھ	(= ھ + چ)
ध	Dh	ڌ	دھ	(= ھ + د)
ढ	Dh	ڍ		
ख	Kh	ک	کھ	(= ھ + ک)
				جھ + ي = ڃ

(6) There are 32 Letters in the Persian Alphabet. Of these four are peculiar to the Persians, eight are peculiar to the Arabs and 20 are Common to the Persians and the Arabs. The four letters گ - ژ - چ - پ are peculiar to Persian and never occur in the Arabic language. The eight letters ق - ع - ظ - ط - ض - ص - ح - ث are peculiar to Arabic and are never used in the Persian language.

(7) There are 52 letters in the Sindhi Alphabet. Of these four letters ڄ - ڳ - ڏ - ٻ are peculiar to the Sindhi and are never used in Arabic, Persian and Urdu languages. But Sindhi Alphabet retains the four peculiar letters

Mehar (one who tends the Mehur buffaloes).

Every day Mehar used to take Tula's buffaloes to the grazing grounds. Stealthily, Suhini used to take afternoon meals for Mehar. on Suhini's arrival, Mehar used to milk some buffalo and give that milk to Suhini. Both the lovers felt very happy in the idylic atmosphere. But they did not know that their bliss would be short-lived.

After some time story of their love started spreading.

Tula's ears also caught the news of the scandal. He decided to marry away Suhini to some far off place.

Thus she was married to a man named Dum, despite her protests, and was taken to the distant land of Punjab - the native place of Dum.

Mehar was unable to bear the seperation. He set upon the long, tedious journey through many deserets and ultimately reached the place where Suhini was staying. He built his hut on the opposite bank of the river.

He started playing upon a musical instrument. His musical notes reached the ears of Suhini who came running to meet him. They decided to meet every day. Mehar used to swim in the dead of the night and on crossing the river he would find Suhini waiting for him. One day he fell sick. Hence Suhini promised to come and meet him in his hut.

But Suhini did not know how to swim She therefore took one pot and floated with its help to the other side of the river.

They continued to meet each other like this for some days.

After a few days, Dum's sister came to know about Suhini's activities. She was furious at the doings of her sister-in-law who was cheating her brother.

She decided to teach Suhini a lesson. She surreptitiously removed the pot used by Suhini and in it's place kept soft-clay pot which would dissolve in the water after some time.

Suhini, not knowing about the change of pots, went to the

dark hidden corner, took the pot and started for the river.

When she reached the river, it had started raining heavily. But all the rain with its fury and thunders, lightning and gusty winds were not able to deter Suhini from her going to meet her beloved Mehar.

She was not the one who would break promise given to the lover because of worldly hurdles. She jumped into the roaring waves which were dashing against the banks of the river.

The clay-pot soon dissolved and vanished in the water, the big fish surrounded Suhini and the waves hit her mercilessly. She shouted for help. Mehar heard her cries and jumped into the waters.

Hardly had he reached the mid-stream that he noticed drowing Suhini.

He took her into his arms. Suhini also clasped him strongly.

Soon the jumping tidal waves enclosed them in a tight grip and Mehar could swim no more. Suhini and Mehar, thus went down the river and were united in their death.

frightened. He was afraid of his own life. He told Bijal that if he could slay such a powerful king as Rai Dyach, he could as well, one day, kill him also.

He ordered that Bijal should be banished from his kingdom. Bijal, not knowing what to do, rushed back to Jhunagadh where Sorath was preparing for self immolation along with the corpse of her beloved husband.

Bijal joined Rai Dyach's head with his body and jumped in the same funeral pyre.

NOORI – JAM TAMACHI

After the rule of the kings of 'Sumra' Dynasty, 'Sammas' came to rule over Sind.

Both, Sumras and Sammas, were Rajputs who later converted themselves in to Muslims.

Once, a Samma ruler, Jam Tamachi, went for fishing to the lake Keenjhar.

There he saw a young fisher woman who was selling fish near the lake. He instantly fell in love with her.

He requested her father to give her hand to him in marriage. The fisherman was only too happy to give his daughter to the king. In appreciation of her beauty, the king named his bride Noori – the "Light", the word "Noor" meaning light and Noori meaning a lass so beautiful that she can brighten the dark place.

The king was very happy to have Noori as his bride. He showered a rain of expensive gifts upon her relatives, the fishermen. He also exempted them from all taxes. He would personally listen to their complaints and redress all their grievances immediately.

Noori was declared as the Queen – regnant (Patrani). But Noori was a humble creature. She never showed any sign of

proudness. She remained humble and simple even after her marriage to the king. who found her so and thus he loved her more.

He would make her sit on the throne and fan her with the peacok fan like a slave. Norri also loved him madly.

Unlike other Sindhi folk-tales, which are full of sorrow and sad ends, this is the only love story which sings of union and happiness of the lovers.

SUHINI - MEHAR

The tale of Suhini-Mehar has been turned into a tale of grandeur and glory of river Sindhu by the immortal Sindhi poet Shah Abdul Latif.

The agitated waters the whirlpools, the crocodiles and water animals, the resounding waves during the rains, the sinking boats etc. are very vividly depicted by the poet.

Suhini (The beautiful one)was the daughter of a potter named Tula.

He was very clever in designing and painting his pots. He had taught this art to his daugther also who used to sell the pots at his shop.

A merchant prince named Izzat Beg one day happened to pass by the street-shop where Suhini was sitting by her 'earthen-ware'. As soon as Izzat Beg saw Suhini, he fell in love with her.

Suhini also reciprocated his love.

Izzat Beg became so deeply attached to her that he forgot all about his trade and wanted to remain near his beloved all the time.

He requested Tula to give him some job. Since he did not know anything about pottery he was given the job of looking after Tula's buffaloes. That was how he came to be known as

The music emanating from his harp was so enchanting that the human beings apart, birds and animals were enchanted by it.

In the kingdom of Rai Dyach, there used to live a potter named Ratna, who had a beautiful daughter called Sorath.

The potter worked for King Anarai who ruled over the territory where Bijal used to stay. When he came to know about the beauty of Sorath, he wanted to marry her. Anarai was a very lustful man.

When he heard about any beautiful lass, he would feel restless until he got her. But Anarai did not know that Sorath, for whom he was longing so much, was none other than his own daughter who had been discarded by him in her childhood and had been brought up by the potter.

Anarai was a coward. He was not able to muster enough courage to enter the territory of Rai Dyach and bring Sorath to his palace.

It was the custom in those day that the groom had to go to the place of the bride. Anarai, however, ordered the potter to bring Sorath to his kindgom instead.

On the other hand Sorath wanted to marry King Rai Dyach - the hero of her childhood dreams. When Rai Dyach came to know the maiden's desire from her friends he took Sorath as his queen.

On knowing that Sorath had married King Rai Dyach instead of him, he felf insulted and became furious. But he was not capable of declaring a war on King Rai Dyach. He was wicked enough to take revenge by some other means.

He announced in his kingdom that whosoever will slay Rai Dyach will receive a handsome award from him. He sent a big plate filled with pearls and diamonds along with his proclamation as an advance payment.

Bijal's wife, attracted by the fortune, accepted the Thal of pearls and diamonds and promised that her husband will fulfill

the ruler's wish.

When Bijal came home and heard about his wife's accepting the advance payment in form of pearls and diamonds, he was simply stupified. He never wanted to be a killer. However, there was hardly any alternative for him. He could not dare break the promise given to the king.

He took his marvellous harp and went to Jhunagadh. When Sorath heard about him and his harp, she ordered the gates of her palace to be closed forthwith.

She was very much afraid because she knew Rai Dyach's love for music and that he could do anything to please the Charan.

Bijal started playing upon his harp at the footsteps of Rai Dyach's fort, Girnar.

Rai Dyach heard the melodious tunes while he was sitting in his court. He sent for Bijal and was enthralled by his heavenly music.

Rai Dyach told Bijal that he was very happy to hear his music. The king then asked Bijal that he may ask for anything. Bijal requested Rai Dyach to think again. What, if he asked for Rai Dyach's head? The king was not even perturbed for a moment.

He told Bijal that his music was so precious and rare that even if the king cut of his head a thousand times and gave it to Bijal it would hardly equal the value of Bijal's music.

He therefore urged Bijal to ask for something else. He was prepared to shower all his wealth upon him which will keep Bijal happy for the whole life time.

But since Bijal had come to Rai Dyach with the sole object of getting his head, he did not ask for anything. He was obstinate in his demand for the king's head.

Rai Dyach, cut off his head and gave it to Bijal without any hesitation. When Bijal took the slain head to Anarai, Anarai was

Punhoon's father (the King of Makran-Ari-Jam, belonging to the 'Ari' dynasty of Baluchi Kings) sent his three sons to Bhambhor, instructing them to bring Punhoon back to Makran. When the princes reached Bhambhor, Sasui welcomed her brother-in-laws. She tried to make them comfortable with good food and fine wine. But Punhoon refused to go back to his kingdom. His brothers therefore, made a plan to take Punhoon back by force or by some deceptive means. They got him stone-drunk, one night, and kidnapped him by tying him securely to the camels.

When Sasui awoke and found that her beloved has been kidnapped she cursed the camel which had taken away her beloved. Her father and friends tried to pursuade her to give up the thought of following Punhoon by foot as it was mountainous track. But she was so determined to go to Makran that nothing could prevent her from going.

Shah Abdul Latif's poetry is full of the descriptions of Sasui's barefooted Journey through the deserts, and dune hills, thorny paths and the tracks full of stones.

On her way to Makran, Sasui saw a shepherd and enquired from him whether he had seen the caravan going that way. Finding a beautiful girl unaccompanied by anyone, the shepherd was keen on molesting her.

Sasui sense his intentions and prayed to Mother Earth to give her place in her own arms and save herhonour.

Mother Earth answered her prayer by cracking up enough so that Sasui vanished inside it leaving the hem of her garment outside.

The shepherd was astonished. He built a tomb over the spot and started worshipping it as a holy shrine of a goddess.

Punhoon was very unhappy too. he just could not continue to live without his Sasui. So he was permitted to go back to his wife.

When he reached the place where a freshly built tomb stood, he recognised the hem of Sasui's garment.

On learning from the shepherd about the disappearance of Sasui, he called his beloved and requested her to give him a little place beside her. Miraculously, the earth opened once again and Punhoon went down.

Thus the lover re-united in blish for ever.

RAI DYACH - SORATH

The King Rai Dyach was the ruler of Jhunagadh. He was a Samma King and lived in his famous fort, Girnar. Rai Dyach had a sister who had no child.

Once she asked for the blessings of a pious Fakir to have a child. The holyman blessed her and told her that she would have a male child. She was very happy. But her happiness was short-lived because the Fakir further told her that the child which was to be born to her, will one day slay her brother Rai Dyach.

In due course, she gave birth to a male child. Ramembering the prophecy made by the Fakir, she was torn between the love of the new born and her brother. However, she decided to get rid of the boy. She put the child in a wooden box set it afloat in the nearby river. The box went floating till it reached the other side of the river.

On that side of the river bank, the box was noticed by a bard (Charan). The bard plunged into the river and brought the box ashore. On opening it he found the child inside the box. He immediately decided to bring up the child as his own. The child was named by him Bijal.

When Bijal grew up he learnt to play various instruments from the bard. He also designed a harp (Kumach or Chang) in which he used dried intestines of some animals as the strings.

Kaunroo acted smart. She agreed to part with the necklace on the condition that she will be allowed to stay with Chanesar for one night.

Lila, being wise, thought of a plan. She will get Chanesar drunk and send Kaunroo to his bed-chamber, when he will be unconscious and will not be in a position to either notice or recognise Kaunroo. But Kaunroo was also a princess and not a dumb one at that. She was well-versed with the games palace politics. When she went to Chanesar's bed-chamber, she managed to wake up Chanesar with her amorous advances and on his coming to full senses she told him that Lila had sold him to her by accepting the 'Nav-lakha' necklace in return.

Chanesar was shocked beyond words to learn the story of Lila's betrayal for whom he had unlimited love. And how sad!

Lila had given him away for just an ornament. He became disgusted with her behaviour and ordered her to leave the palace forthwith.

Lila realised her mistake. She wailed and wept and asked for her husband's pardon. But the king would not listen to her entreaties.

Lila went to her parents.

Lila's cousin was engaged to one of the trusted ministers of king Chanesar. Lila requested the groom to bring Chanesar at the wedding reception. At the request of his minister Chanesar came to participate in the feast.

At the wedding reception, Lila covered her face with a veil and started dancing. The veiled damsel was very graceful and her movements were so rythmic that Chanesar wanted to know as to who the lady was.

Lila lifted her veil and fell at the feet of her beloved husband. Finding her lord still affectionate, the flame of Lila's life extinguished and Chanesar also accompanied her on her jouney to heaven.

SASUI – PUNHOON

Sausi was born to a Brahmin. While preparing her horoscope, he found that she was destined to marry a Muslim. Being a Brahmin, he could not digest the idea of his daughter marrying a Muslim So he put her in a wooden box and threw it in the river. But as fate would have it, the box did not sink.

It floated towards the opposite banks of the river and was found by a Muslim washerman named Mohamed. On seeing a lovely child in the box, he decided to bring it up as his own child. The child grew up into a lovely maiden. The fame of her beauty and charm spread like the smell of musk.

Punhoon, the prince of Makran fell into love with her without even seeing her. He was very eager to go to Bhambhor–Sasui's place, and meet his dream-girl. He disguised himself as a perfume-seller and came to Sind. Sasui's friends told her about the handsome man who had come to sell Attars, perfumes and musks.

Sasui came to buy perfumes and she fell in love with him instantly. It was love at first sight indeed. Punhoon became a washerman for the sake of his sweet-heart. Whenever he made a mistake in ironing the dresses or washing clothes, Sasui and her friends came to his rescue. Mohamed was very fond of his daughter Sasui. He wanted to see her happy.

He did not want Punhoon to go back to his kingdom. So he insisted upon Punhoon to give up his parents' abode and adopt Bhambhor as his permanent place of stay.

Punhoon readily agreed to this condition. He took to washerman's work and after his marriage to Sasui, settled in Bhambhor.

Both, the bride and the groom, were very happy. But Punhoon's parents were not able to digest the news of their son's marriage to a washerman' daughter.

not yet come. She could not sleep because with the passage of time she had developed deep love for Rano. she hit upon a plan.

She requested her sister Sumal to dress like a man, put upon a turban and lie besides her so that she could rest for an hour or two free of care.

After a while, Rano came and on seeing a man sleeping with Mumal, was thunder struck. He thought that mumal had been unfaithful to him and he felt very hurt. In his anger, he thought for a moment that he would slay both, Mumal and her 'paramour'. But very soon, his love for Mumal and his decency took control of him and he left the palace silently. But in order to let Mumal know that he had come that night, he left his stick by her side.

When Momal awoke, she saw the stick and was very distressed. She soon realised that her foolish prank had enraged Rano. Thereafter, she sent several messages to Rano but he even refused to see the messenger. At last, Mumal reached Amarkot, disguising herself as a businessman. She befriended Rano and they became fast friends. Every day they used to dine together and play the game of dice.

One day, Rano saw a mole on the wrist of Mumal when she was about to throw the dice. He recognised her immediately and abruptly left the place without paying any heed to Mumal's entreaties.

Loosing all the hopes and being spurned by her beloved husband, Mumal burnt herself on a wooden pyre. As soon as the news reached Rano, he rushed to the spot. But alas, it was too late. Knowing that it would be a torture for him to live without Mumal, he also jumped in the burning pyre. The sky-touching flames soon engulfed him. Both the lovers were thus united by the holy fire.

LILA – CHANESAR

Chanesar was also a king from Sumra dynasty. He ruled over Devalkot near Thatta. He had defeated some rulers who used to pay him taxes and respected him as a brave warrior.

His queen Lila was a wise woman and though she was not a beauty, her husband loved her, so much that unlike the other rulers of those times, he was very faithful to her. She was the only queen who reigned over his heart.

Princess Kaunroo, the daughter of Rai Khangar, heard about the glory of King Chanesar and fell in love with him without even meeting him. But her father, a Solanki ruler of Lakhpat (Lakhpat is now in Kutch), could not gather enough courage to approach the mighty king Chanesar who was also well known for his devotion to his wife Lila.

Princess Kaunroo, determined to win over Chanesar's heart, disguised herself as a maid-servant and worked as such in the palace of queen Lila. While working in the palace, she came to the conclusion that she had no chance of winning over the heart of her loved one in the face of the unbreakable barrior of unlimited love of King Chanesar for queen Lila, Her enchanting beauty appeared to her of no avail and she felt depressed.

Once, feeling lost, lonely and miserable, Kaunroo gave vent to her melancholy by singing a sorrowful song in the silence of the night. On hearing the song. Lila became curious. She went to Kaunroo's room and started probing into Kaunroo's life.

Kaunroo came out with the truth. She told Lila that she was in fact a princess and her deep love for Chanesar had brought her to the palace to work as a maid-servant.

While she was narrating her story, a beautiful necklace of pearls was peeping through her blouse. Lila was fond of ornaments and she soon came to know that Kaunroo's necklace was an extra ordinary 'Nav-Lakha' (of nine Lakhs value) necklace. The pearls of necklace were carved with some intricate designs. Sensing that queen Lila had fallen for the neclace.

Mumal who was his favourite daughter.

Mumal did not know anything about the magical power of the tooth and the hidden treasure.

But the secret of the miraculous power of the tooth came to be known to a neighbouring king. He was waiting for the opportunity. When he heard that King Nand was away from his capital, he disguised himself as a poor man and requested Mumal to handover the tooth to him for an hour or two as his son, the only child in the family, was suffering from a deadly disease and the tooth had got the healing powers. Mumal felt pity on this poor man and she gave away the tooth to him.

The smart king stole the royal treasure and brought back the tooth and gave it back to Mumal.

When Raja Nand came back to his palace, he did not know about the loss of his treasure. After a few days, when he went to see his treasure he could not find it. Enraged, he asked Mumal whether she had parted with the tooth in his absence? Mumal told him about the poor man in distress whom she had given the tooth. The king was very angry. He ordered Mumal to leave the palace immediately. Sumal came to the rescue of Mumal and promised her father that she would collect wealth equivalent to his lost treasure.

Sumal built a palace on the banks of the river Kak near the capital city of Ludano.

The palace was full of illusions which could frighten even the bravest warrior.

Then she proclaimed that whosoever will reach Mumal who stayed at the top floor of the palace, will win her hand.

Mumal used to sit in the balcony of the Kak Mahal adorning herself with fine ornaments and beautiful clothes. She bedeecked herself in order to kill the woo-ers with her glances. Many kings, princes and noblemen came to Kak Mahal which was inhabited by not only Mumal but also by a number of

beautiful lasses who were like night-lotuses. Some of these suitors lost their lives and the others their valuable possessions in the form of crowns, ear-rings, breacelets, necklaces, rings, belts etc. Which went to Raja Nand's treasure and the game went on and on...

One day, Hamir Sumra, who ruled Amar-kot, went hunting with his three ministers. In the forest they met a king who had lost everything in his pursuit of winning the hand of Mumal. He described the peerless beauty of Mumal to Hamir and his ministers. On hearing this, Rano, also known Sodho and one of the ministers of Hamir, expressed his desire to set out for Mumal's palace kak Mahal. The other also went with him, however, reluctantly.

Rano could see through the deceptive illusions of the palace and he was successful in reaching Mumal.

Hamir Sumra and his friends went back to their own palace after their attempt to reach Mumal and loosing their wealth, in their effort to do so.

Rano was married to King Hamir's sister. He did not want to disclose to Hamir the fact of his success in winning Mumal. It suited Mumal also very well because she had still to collect the riches for her father. So, they married secretly and devised a plan whereby Rano came to Mumal every night and left her palace early in the morning.

One day, Rano's wife happened to see him leaving his palace in the dead of the night. She told her brother Hamir who went to check up his stable of camels. He noticed the red dust on the feet of one of his fast running she camels and at once found out the secret because he had seen the red dust in the vicinity of Mumal's palace. He arranged to replace the fast camel with a lame one after ensuring that Rano had no knowledge of it.

On the other hand, as the night progressed, Mumal grew restless. It was long past the time of arrival of Rano and he had

UMAR - MARUI

The immortal Sindhi heroine Marui, who is chaste and pure like Sita, is also the symbol of patriotism. Her loyalty towards her country and her way of living very representative way of life of Sindhis of those days - are two main under-currents of the folk-tale.

Marui was betrothed to Khetsen when she was a mere child. She grew up to be the Belle of the village.

Her servant Phogsen was attracted to her and asked for her hand. But he was refused. Infuriated, he went to Amarkot, the capital of Sumra rule and described the matchless beauty of Marui to the Sumra king Umar. He ignited the curiosity of the king in such a way that the king became restless to see the feminine-charm incarnate, Marui, for himself. He also informed the king that Marui went to fetch water from the village-well every day, early in the morning.

Umar proceeded to the village on the swift camel and seeing the enchanting beauty of Marui, kidnapped her and brought her to his palace. But Marui was not of loose principles. She was made of much sterner stuff than Umar could imagine. She refused to succumb to the lure of ornaments and jwellery, finely designed dresses and silken wardrobe, scented oils and rich food-stuff, offered to her.

She preferred her straw-thatched hut to the palace of Umar, rough berries to the choicest sweets, thorns and threads to the ornaments bedecked with dazzling diamonds. When Umar failed to attract her attention by persuasive means, he used threats. But she was not to be cajoled by the pressures. Instead, she requested Umar to treate her like his sister and send her back to her people - Marus. She taunted Umar by saying 'You should be ashamed of your behavior. You are a ruler, but instead of protecting your subjects and the modesty of the women-folk, you

are kidnapping them. Instead of looking after the people you are robbing them of their daughters, their honour.'

Marui pined for her people. She used to stand at the verandah for long hours, waiting and hoping to see someone from her village who could help her. She requested Umar that in case she died at his palace, her corpse should at least be handed over to her folk. When her dead body would feel that touch of the dust of her land, she would regain her breath and come back to life!

At last, Umar relented.

He sent her back to her people with several gifts and presents which a sister receives from her brother.

However, she was not accepted by her people at her place. She had to hold a hot iron bar in her hand in order to prove her chastity.

When Umar heard about it, he brought his army to her village. He was himself willing to undergo any ordeal to prove that she was pure. But Marui urged him not to intervene. She proved her chastity by going through the ordeal and was taken back in the fold of her village-folk.

MUMAL – RANO

Raja Nand, who ruled Mirpur-Mathelo in Sind, was the father of nine daughters.

Among all the princesses, Mumal was the most beautiful and Sumal was the wisest one.

Both the sisters were very much attached to each other.

Raja Nand possessed a broken tooth of an animal. The tooth had some magical power. Holding it in his hand one could convert a watery tract into a dry land. Hence Raja Nand could hide his treasure in the bed of river.

Once, when the Raja went for hunting he left the tooth with

The robber who was hidden behind the curtain was amused when he heard the song. The girl continued :

"I'll grow into a beautiful girl

And my father

will get me married"

The robber laughed. "What a cute little girl she is! And what a pleasant dreams she sees! After dreaming for a while in this way she'll surely go to sleep", he mused. And the girl sang merrily

"When I'll be married

I'll get a son

And I'll call him HOONDO

I'll love my son so much

That he'll become a naughty boy, when I bring milk for him he'll run away. Then I'll call him

O Hoonda...a...a

come here.

Come here Hoonda...a...a

come here.

The servant Hoondo got up and rushed inside.

Then the girl hinted that there was some one behind the curtain.

Hoondo caught the robber.

The robber said "You can call the police. But first tell me. Who are you? This little girl is sitting here only. When did she grew and when she got married? How can you be her son?

Sita laughed and said "That you can never understand!"

SINDHI FOLKLORE

It is interesting, to be conversant with the popular legends of Sind.

There are several versions of these stories, but I am reproducing here the most common versions of the seven important folk-tales. These are:

1) Umar-Marui 2) Mumal-Rano 3) Sasui-Punhoon 4) Soorath-Rai Diyach 5) Lila-Chanesar 6) Suhini-Mehar and 7) Noori-Jam Tamachi.

The bulk of Sindhi literature revolves round these stories. Almost every writer of prose or poetry has used these stories as the raw material for his philosophical essays or poems. Idioms, proverbs and allegories referring to the characters and incidents of these folktales are also merged into the common man's language.

have Cheti Chand (First day of the Chaitra) as our New Year Day. Maharashtrians call their New year day Gudi Parva, and start their New Year. It is usual for people all over the world to connect an auspicious day with some great event. Sri Rama started war with Ravana on Vijay Dashmi day. This day was being already celebrated by us as the day on which Goddess Kali Vanquished Demon Maha-sur. Diwali day too was already celebrated by us. After the rainy season we would clean our houses and decorate them. Shri Rama chose this day to enter Ayodhya. Similiarly we too consider chetichand as the birthday of our Udero. Thus doubly important for us.

Jhulelal

When we break the word Jhulelal, it means our lal (pet) who swings i.e. water which goes back and forth like a swing.

It is not that we sindhis alone worship water god. Lohanas of Kutch also worship this god. Indra and Varuna are worshiped as gods. In some of the verses of the Rig veda both these gods are shown as one and the same god. Indra is the god of rain or water. Parsees whose religion is one of the ancient religions also worship water. They read their scriptures near water and throw coconut in water on their New Year day.

We, Sindhi Hindus call water "Varuna Dev' till today. Even sindhi Muslims worship water. They call it "Zindah-Peer" (The living god)

In Sanskrit water is called "Jeevan". Does not our very life depend on it? But, this element of Nature is much more important for Sindhi, because Sindhis sailed to distant lands for tade. They went in big ferries, having more than fifteen oars. Sindhi women would worship water and pray to God Varuna to bring back their seafaring men folk safe and sound, wealthy and victorious. Same way as Rajputinis used to worship horses, who carried their warrior menfolk to the battle field, entreating them to bring back their husbands safe and sound.

The great sindhi poet Shah Abdul Latif vividly descibes the perilous voyages of the traders, their ferry boats, their merchandise, the supplications of the wives to the water god and the moods of seas in the chapater titled "Sur Samundi" in the "Shah-Jo-Risalo."

The Aryans worshipped the Elements of Nature, Shri Guru Nanik Sahib sings : Pawan Guru, Pani Pita, Mata Dharti Mahat...." (wind is our teacher and guide, water is our father and the earth is our Mother) from the dawn of civilisation man has worshiped the wind, the fire, the sun, the moon and the water

Water is the symbol of bounty, it gives us life. Water shows the generosity, the grace and the infiniteness of God. Water helped Sindhis in receiving material gains by helping them to carry on trade for centuries. Hence water is personalised and we worship it. This god holds a book in his hand like lord Brahma. He has his own vehicle "Palo" (A kind of big fish resembling the "Hilsa" of the Ganges.)

Water is a part of Sindhi language. When we bless we say "Tuhinjo- Bero-Par thindo" (your boat will reach safely). When we want to censure, we say "Shal-Beri-Budeei" (May your boat sink). We believe that he is a living god. We greet each other with the words "Jhulelal Bera Par" (Take the name of Jhulelal and you will be successful on all sides).

Sita

(A tale of a Sindhi Child)

A businessman has to go to some distant place for a few days. He had little daughter named Sita. He told his daughter to be careful is his absence and to trust in the loyalty of their servant Hoondo -a Sindhi name meaning the person who will have a long life. When the businessman went away, Hoondo used to sleep on the floor outside the room in which Sita slept.

One night a robber entered Sita's room. She came to know about his presence but she was at a loss to know how to inform Hoondo. "The robber might be having a weapon in his hand with which he can attack me." She thought.

She got up and started weaving the cotton thread on the weaving wheel. As the wheel turned round and round she sang :

"I am a little girl now

But in a few years

I'll grow into a beautiful girl!"

and valuable than its prose and in importance does not yield either to Marathi or Hindi and Brijbasi".

LOK-SUR

LOK - SUR is a premier organisation of Sindhi artistes. Its aim is to preserve and develope Sindhi culture primarily through the media of folk music (Sufi Kalams, Geets, Dohiras, Ladas etc), folk dance (Bhagat, Jhumir, Chhej) and other folk arts.

It was formally established in 1960 by the late Shri Mohan Chhabria with the help of his friends Hiro & Bhagwan Chawla. Shri Mohan Chhabria was known to all as compere, writer, composer, dramatist, Master of Shadow play technique, teacher, journalist-a complete and great artiste.

Since 1960, the artistes of Lok Sur have staged innumerable performances of Bhagat, Sindhi Chowki, Shadow plays, Ballets etc with great success in India and beyond its boarders.

BHAGWAN CHAWLA - the folk singer with the vibrant voice & the senior most artiste of this group-is the only living educated soul to perform BHAGAT - thus keeping alive this unique and most popular folk item. HIS contribution to popularise this art form has been even more than that of 'real' bhagats of yesteryears.

RANI GIDWANI & NANIK GHAWLA are two other senior artistes who have kept the flame of Sindhi Bhajans glowing steadily.

PRAKASH VASWANI, a young artiste has inherited the talent of his Guru-Mohan Chhabria-and has been conceptualising and directing dramas, ballets, shadow plays with youthful enthusiasm.

LOK-SUR has also presented in recent years, a young & sweet artiste - Monisha Chawla - who seems to have a unique combination of Bhagwanti Navani's voice and Runa Laila's lively style which will be a boon for the entire community.

Inspired by Young Philanthrophist Shri CHANDRU J. PUNJABEE and under guidance of its President D. L. Ratanpal and Seretary Hiro Chawla. LOK- SUR has also begun to get active on the literary front. With the objective of keeping alive the Sindhi language, it has published a few books already.

LOK-SUR has earned its name because of its discipline dedication, & devotion to the cause of Sindhi culture and its language.

JHULELAL-BERA PAR

In this world, some men are very ordinary but a few of them are extra-ordinary that is, great men. With the passage of time, several myths and legends are woven around these great men and they are considered as gods nay-God Himself.

It is said that in Valmiki's Ramayana which in its' original version contained only five chapters, Rama was depicted as a great warrior. But afterwards two more chapters were added and these chapters depicted Rama as God-Incarnate.

King Markh Shah of Sind believed in converting Hindus into Muslims. He used force and torture to convert the Hindus. Hindus were greatly perturbed. They gathered at the banks of the river Indus and went on fast. They entreated God to come to their resue. After three days of continuous supplication their prayers were answered and God appeared before them coming out of the flowing Indus-waters. He said to them "I'll soon take birth in the house of Ratanchand and save you from the tyranny of Markh Shah." So goes the legend.

Udero was born in the city of Nasarpur on the first day of the month of Chaitra. He checked king Markh Shah in his tyrannical pursuits of proselytising the Hindus.

Now this story has got historical as well as scientific basis. Nasarpur town still stands near Thatta, the capital of Sind, when Markh Shah Ruled. Ratanchand stands for sea. In Sanskit sea is called Ratankar (Full of gems). Udero's first name was Udaychand meaning the rising one. The word Udero could be connected with the Sanskrit word Udak (water). The son Udaychand was born to Ratanchand can mean water rising from the ocean of gems.

Uderolal

Uderolal is said to have been born on the first day of the Chaitra month, which is considered the first day of our New Year. In the ancient times March was considered the first month. We Sindhis

and Apabhramsa are easily recognisable in present Sindhi The हृदय of Sanskrit comes to us as हृदो as well as हियाउ or हियो.or हियड़ो The word प्रेम could be found as पम्मो (m) पर्म्म f. f. पमी f पेवी f, and then मेमी f. The ललाट can be ललाट as well as निडुडु The basic vocabulary of Sindhi is of Sanskritic origin. The roots of almost all the verbs are that of Sanskrit. The names of days, months, animals, the words denoting relationship of man are pure Sanskrit words. For instance, Sunday is called "Artawar" by Sindhi Hindus and "Achar" by sindhi Muslims But the name can be very easily traced to "Aditaywar" (the day of Sun) in Sanskrit. "Bhajaee" (wife of brother) can easily be traced to Jāya (means wife) In Sanskrit. But because of direct and indirect influence of Arabic, Persian, Turkish, Greek, Dravadian and Dardic languages, it is beset, with more intricacies and difficulties than that of its Prakrit sisters. The vocabulary of Sindhi is largely infused with Persian (including Arabic) words. It requires a vocalic termination of every noun, hence the distinction of gender is not perplexing. Though we have four Diphthongs, we make hardly the use of them as is being done in other Indian languages. We use Arabic orthographical signs or diacritical works. From the eight cases of Sanskrit, Sindhi has retained two, the Ablative and Locative. The कृते of Sanskrit in the form of रे is retained by Sindhi.The feminine gender has its ending in इ, ई and . आ Similarly the masculine-genderhasits ending in उ, ओ ऊ. It has suffix attached to verbs like Iranian languages, i.e ڏنم گهميس the habit of affixing signs towards the end in lieu of the Pronouns and prepositions governing them viz. و كيس ، كين ، وٽن the regular form of the passive voice, the use of impersonal and reduplicated casual verbs viz كرارايو Dr. Trump says : 'The use of the Suffixes constitutes quite a peculiar feature of the Sindhi language and distinguishes it very advantageously from all the kindered idioms of India which are destitute of pronominal suffixes." Captain George Stack admits : "I was hitherto proud of English language as I considered it more beautiful and a very copious language in the world but it was really vain of me when I learnt Sindhi, I found reduplicated causal verbs and other points that gave to Sindhi, beauties distinct from most Indian languages."

DIALECTS OF SINDHI.

Sindhi has six dialects : Sareli or Saraiki, Vicholi, Lari, Thari, Lasi and Kutchi.

Sareli is spoken in north, in the border area between Sindh and Multan. It becomes Multani in Multan, Lahanda in Western Punjab

and Bahawalpuri in Bhahawalpur State. It has remained far more tenacious than the Southern variety.

A variety of Sareli is Shikarpuri-which is nearer to Sanskrit than any of the other dialects. It is significant with the musical ending of the word "Ni" which is prolonged with a lilting lengthy sound of vowel like the word Suha-a-a of the Vedic Mantra. The Grammatical form of adjectives in Shikarpuri is very much akin to that of in Sanskrit.

The slokas of our Vedantic Saint poet Sami are composed in this "Shikarpuri" variety of Saraiki. Another form of Saraiki is nearer to Lahanda of Panjabi. The Bhagnari section among the Sindhi speak, that form of Saraiki. Some of the poems of our celebrated poet Sachal, particularly the poems composed about the folk tale of Heer-Ranjha are composed in this form of Saraiki.

Vicholi is spoken in the middle of Sindh on both sides of the banks of Sindhu river.

Lari is spoken in lower region of Sind. The works of Shah-Abdul- Latif, the foremost poet of the classical age, are composed in this dialect of Sindhi. A distinct variety of this dialect is used by the educated class of Hyderabad. They were the educated ministers in the courts of the uneducated Mirs-the Muslim rulers of Sindh during the latter half of the 18th century and first half of the 19th century. Later on these Diwans were absorbed in the administrative line by the British rulers and were the first to write and translate books in Sindhi. Hence, this form of the Lari variety has become the standard language of Sind. Every one is expected to read and write in this form of the Sindhi language.

Thari is spoken in the eastern parts of Sind. It merges itself in Rajisthani as it reaches Jesalmir.

Lasi is spoken in the Las forest of Balochistan.

Kutchi is the language of Kutch - a district which is now a part of Gujrat. The present Rai of Kutch belongs to Jareja clan of the Thatta in Sind.

Thus, with its own distinct pronunciation of doubled ....and........Sindhi can boast of a rich heritage, a vast vocabulary and an original literature. Richard Burton said in 1851 : "No other regional language at the time of taking over the country, possessed more and so much original compositions as Sindhi language. The poetical list of Sindhi is much more various

scious individuals have started conducting special classes to impart knowledge of our mother-tongue to the younger generation. We therefore feel it our duty to bring out a new edition of this book written by so eminent an educationist and writer of not ordinary repute, Prof. (Miss) Popati R. Hiranandani and thereby add, whatever little we can,to the efforts of enlightened sections of our community in the cause of preserving the language of the land of an ancient civilisation of Mohan-jo- Daro and through it the "IDENTITY" of our community.

August 25, 1990

SINDHI LANGUAGE

Sindhi is the mother tongue of over a crore of people residing in SIND-Pakistan and different parts of India and the world.

Philological Aspect of Sindhi

It contains pure Sanskrit words which have travelled from Indus to Iran and then have come back again to Sindh with their new forms and conceptions. Hence Sindhi is a very important link language between the Indo-Aryan and Iranian languages.

Inspite of having common origin, Sindhi is very materially different from its sister languages because it has grown independently.

Sindhi is an ancient language. The period of Primary Sindhi Prakrit was earlier than that of Panini, Patanjali and Kalidasa and even the composition of Ramayana and Mahabharata. It is as old as the Aryan settlement in the lower Indus valley. It can help in tracing back the growth and development of modern Indian languages. "Sindhi amply repays to the philologist the labours he bestows on it, for Sindhi has preserved a great many forms for which we look in vain in cognate idioms. For the purpose of inter-comparing the modern Aryan Dialects, the Sindhi is therefore invaluable," asserts Sir Earnest Trump. Inspite of great pressures and influences of Muslim conquests, Sindhi has never departed from its original or basic form. According to Captain George Stack : "If we compare now the Sindhi with its sister-tongues, we must assign to it, in a grammatical point of view, the first place among them. It is much more closely related to the old Prakrit than the Marathi, Hindi, Panjabi and Bengali of our days and it has preserved an exuberance of grammatical forms, for which all its sisters may well envy it."

"The Sindhi has preserved most important fragments of the old Venerable mother-tongue and has erected for itself a grammatical structure, which surpasses in beauty of execution and internal harmony by far the loose and levelling construction of its sisters," opines E. Trump. Grierson in his Linguistic Survey of Indian languages, Vol. VIII says : "The pillars found in Sind (of those days) bear the inscriptions, the language of which is near to Sanskrit than that of the pillars found in Bihar and Orissa."

Where other cognate dialects have decomposed considerably, Sindhi has remained steady, hence the relative stages of Prakrit

LEARN SINDHI WITHIN TEN DAYS
(Through English and Hindi)

By : Prof. (Miss) POPATI RAMCHAND HIRANANDANI

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WHY THIS BOOK?

HIRO CHAWLA

This book is an invaluable guide for those who desire to learn Sindhi language on their own and also of a greater value for the growing number of children who are either convent educated or educated in Hindi medium, but know only the spoken Sindhi language, mainly due to its usage in their homes. That this book has proved to be a boon to a great number of our people is borne out by the fact that it has been out of print for a number of years and that there is an increasing demand for it.

Today there is a growing awareness among our highly educated youth (not knowing their mother-tongue) to know all about their cultural heritage, literature and history. This awareness has been aroused in them by their interaction and intermingling with scholars, academicians and professionals of other communities. Participating in socio-cultural meets and in a variety of conferences, where the exchange of ideas takes place at fairly higher levels of understanding, our young men and women feel acutely embarrassed at their own ignorance of their own mother-tongueand cultural heritage. In order not to loose their "IDENTITY" they increasingly yearn - slowly but steadily - to learn their mother-tongue.

Sindhis settled abroad too are very conscious of keeping in touch with the mainstream of SINDHI life, customs, conventions, etc. through journals and books. They therefore feel the necessity of inculcating in the minds of their younger generation, the idea of learning their mother-tongue, so that in the future they may not loose their "IDENTITY". Hence there is a great need for this type of book not only in India, but overseas too.

On the other hand, at present, in our society where Sindhi language has started slipping away from our present and future generations at a very rapid pace, the danger of it remaining only a spoken language does not seem to be a remote reality. No wonder therefore a number of socio-cultural organisations and well-meaning, socially-con-

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